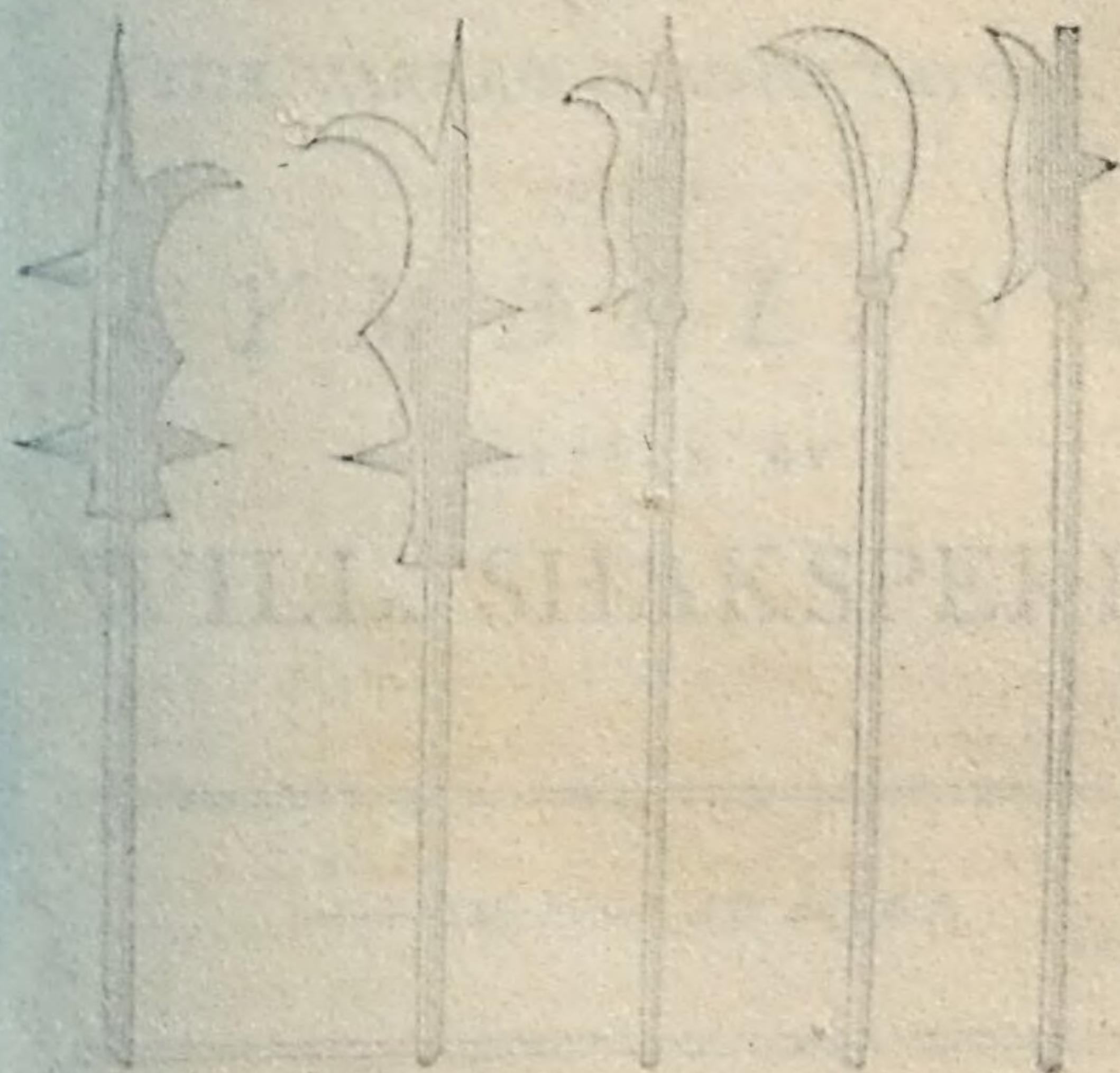


Examples of Ancient Bells



mentioned in the text as being

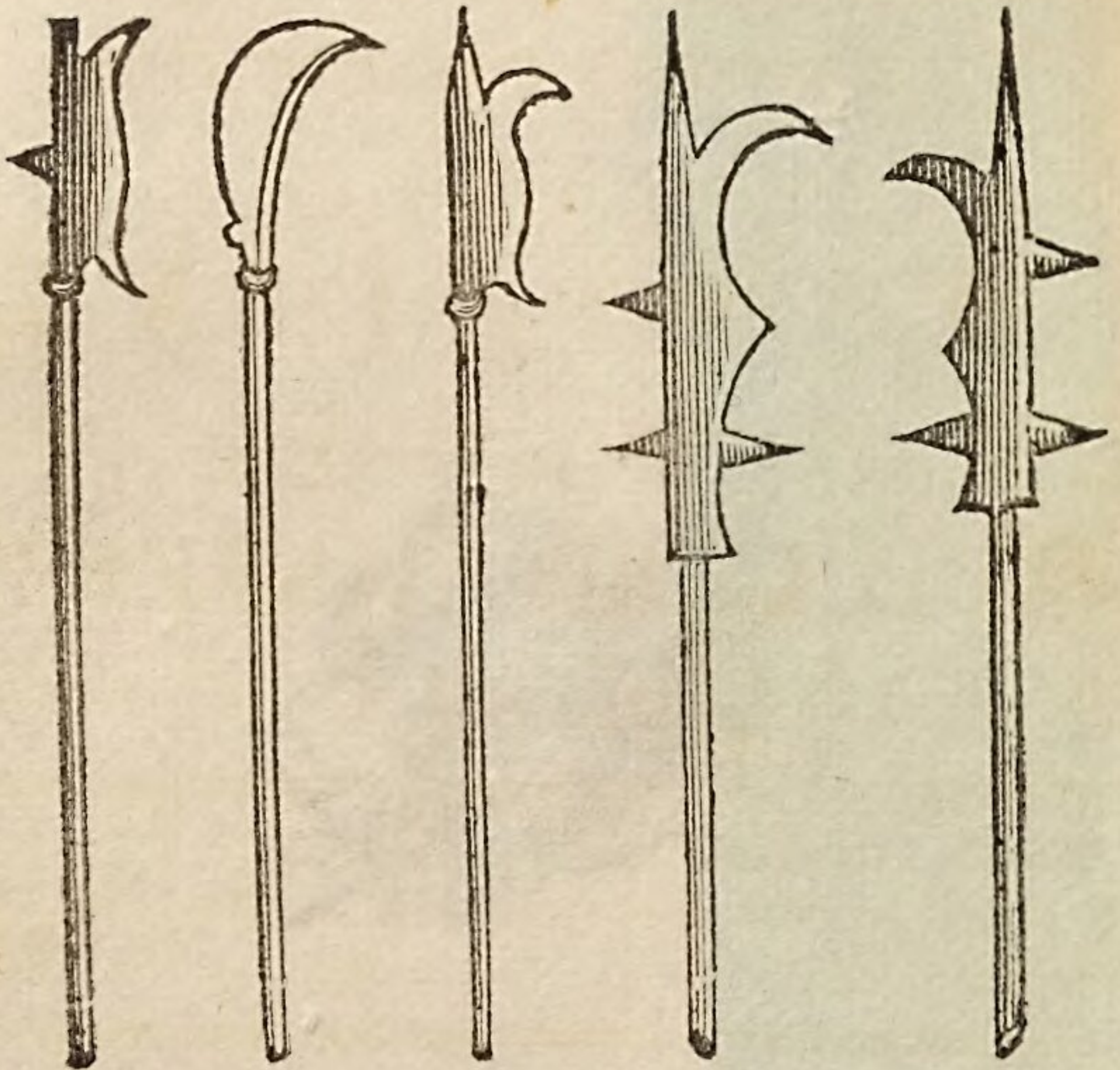
found in the same place

and are of the same material

and are of the same size

and are of the same shape

Examples of ANCIENT BILLS,



mentioned in *Much ado about Nothing*.

7

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

CYMBELINE,

WRITTEN BY

WILL. SHAKSPERE.

——SIC ITUR AD ASTRA.

VIRG.

LONDON:

Printed for, and under the Direction of,

JOHN BELL, British-Library, STRAND,

46 Bookseller to His Royal Highness the PRINCE of WALES.

M DCC LXXXVII.

ANNOTATIONS

BY

JAMES JOHNSON & CO. LONDON

AND

THE VARIOUS CONTINENTS

OF

THE WORLD

AND

WILLIAM

THE VARIOUS CONTINENTS

OF

THE WORLD

AND

THE VARIOUS CONTINENTS

OF



ANNOTATIONS

UPON

CYMBELINE.

ACT I.

Line 1. **Y**OU do not meet a man, but frowns : our
BLOODS

*No more obey the heavens, than our courtiers',
Still seem, as does the king's.] We do not
meet a man but frowns ; our bloods—our countenances,
which, in popular speech, are said to be regulated by
the temper of the blood—no more obey the laws of
heaven—which direct us to appear what we really are
—than our courtiers' :—that is, than the bloods of our
courtiers ; but our bloods, like theirs—still seem, as doth
the king's.* JOHNSON.

In the *Yorkshire Tragedy*, 1619, which has been attributed to Shakspeare, *blood* appears to be used for *inclination* :

“For ’tis our *blood* to love what we are forbidden.”

Again, in *K. Lear*, act iv. sc. 2.

“——Were it my fitness

“To let these hands obey my *blood*.”

In *K. Henry VIII.* act iii. sc. 4. is the same thought:

“—subject to your countenance, glad, or sorry,

“As I saw it inclin’d.”

STEEVENS.

I would propose to make this passage clear by a very slight alteration, only leaving out the last letter:

You do not meet a man but frowns: our bloods

No more obey the heavens than our courtiers

Still seem, as does the *king*.——

That is, *Still look as the king does*; or, as he expresses it a little differently afterwards:

——wear their faces to the bent

Of the king’s look.

TYRWHITT.

28. *You speak him far.*] *i. e.* you praise him extensively.

STEEVENS.

29. *I DO EXTEND him, sir, within himself;*] I extend him within himself: my praise, however extensive, is within his merit.

JOHNSON.

Perhaps this passage may be somewhat illustrated by the following lines in *Troilus and Cressida*, act iii.

“——no man is the lord of any thing,

“’Till he communicate his parts to others:

“Nor doth he of himself know them for aught,

“’Till he behold them form’d in the applause

“Where they are extended,” &c.

STEEVENS.

To

To *extend* means here, as in many other places, to estimate, or appretiate.—*However highly I estimate him, my estimation is still short of his real value.* So, in a subsequent scene of this play: “The approbations of those that weep this lamentable divorce, under her colours, are wonderfully to *extend* him.”

The term is, originally, legal.

MALONE.

51. ————*Liv'd in court*

(*Which rare it is to do*), *most prais'd, most lov'd:*]

This encomium is high and artful. To be at once in any great degree *loved* and *praised*, is truly *rare*.

JOHNSON.

54. *A glass that featur'd them;——]* *Feated* is the old reading.

This passage may be well explained by another in the first part of *King Henry IV.*

———*He was indeed the glass*

Wherein the noble youths did dress themselves.

Again, Ophelia describes Hamlet, as

The glass of fashion, and the mould of form.

To dress themselves therefore may be to form themselves.

Dresser, in French, is to form. To *dress* a Spaniel, is to break him in.

Feat is nice, exact. So in the *Tempest*:

———*look how well my garments sit upon me,*

Much feater than before.

To *feat*, therefore, may be a verb meaning—to render nice, exact: by the dress of Posthumus, even the more mature courtiers condescended to regulate their external appearance.

STEEVENS.

99. (*Always reserv'd my holy duty*)——] I say I do not fear my father, so far as I may say it without breach of duty. JOHNSON.

114. *Though ink be made of gall.*] Shakspeare, even in this poor conceit, has confounded the vegetable *galls* used in ink, with the animal *gall*, supposed to be bitter. JOHNSON.

The poet might mean either the *vegetable* or the *animal galls* with equal propriety, as the *vegetable gall* is bitter; and I have seen an ancient receipt for making ink, beginning, “Take of the black juice of the gall of oxen two ounces,” &c. STEEVENS.

132. *And sear up my embracements from a next
With bonds of death!*——] Shakspeare may poetically call the *cere-cloths* in which the dead are wrapp'd, *the bonds of death*. If so, we should read *cere* instead of *sear*.

Why thy canoniz'd bones hearsed in death
Have burst their *cerements*?

To *sear up*, is properly to *close up by burning*; but in this passage the poet may have dropp'd that idea, and used the word simply for to *close up*. STEEVENS.

May not *sear up*, here mean *solder up*, and the reference be to a lead coffin? Perhaps *cerements* in Hamlet's address to the ghost, was used for *searments* in the same sense. HENLEY.

157. —— *a touch more rare
Subdues all pangs, all fears.*] *Rare* is used often for *eminently good*; but I do not remember any passage

passage in which it stands for *eminently bad*. May we read,

————a touch more *near*.

“*Cura deam propior luctusque domesticus angit.*”
Ovid.

There is another interpretation, which perhaps will remove the difficulty. *A touch more rare*, may mean a *nobler passion*. JOHNSON.

So, in *Antony and Cleopatra*, act i. sc. 2.

The death of Fulvia, with more urgent *touches*,
Do strongly speak to us.

Again, in the *Tempest*:

Hast thou, which art but air, a *touch*, a feeling
Of their afflictions? &c.

A *touch* is not unfrequently used, by other ancient writers, in this sense.

A *touch more rare* is undoubtedly a *more exquisite feeling, a superior sensation*. So as Dr. Farmer observes to me in *Fraunce's Yvichurch*. He is speaking of Mars and Venus, “When sweet tickling joyes of *tutching* came to the highest poynt, when two were one,” &c.

STEEVENS.

164. ———a puttock.] A *kite*. JOHNSON.

245. ———her beauty and her brain, &c.] I believe the lord means to speak a sentence, “Sir, as I told you always, beauty and brain go not together.”

JOHNSON.

246. ———She's a good sign,——] I believe the poet meant nothing by *sign*, but *fair outward shew*.

JOHNSON.

The

The same allusion is common to other writers. So, in Beaumont and Fletcher's *Fair Maid of the Inn* :

“ ——— a common trull,

“ A tempting *sign*, and curiously set forth

“ To draw in riotous guests.”

Again, in the *Elder Brother*, by the same authors :

“ Stand still, thou *sign* of man.” ———

To understand the whole force of Shakspeare's idea, it should be remembered, that anciently almost every *sign* had a motto, or some attempt at a witticism, underneath it.

STEEVENS.

———written in *gold letters*.

HENLEY.

260. ————'twere a paper lost

As offer'd mercy is.——] I believe the poet's meaning is, that the loss of that paper would prove as fatal to her, as the loss of a pardon to a condemn'd criminal.

A thought resembling this occurs in *All's Well that Ends Well* :

“ Like a remorseful *pardon* slowly carried.”

STEEVENS.

280. ————'till the diminution

Of space *had pointed him sharp as my needle* :]
The diminution of space, is the diminution of which space is the cause. Trees are killed by a blast of lightning, that is, by *blasting*, not *blasted* lightning. JOHNSON.

287. ——next vantage.] Next opportunity.

JOHNSON.

296. ————or e'er I could

Give him that parting kiss, which I had set

Betwixt two charming words,——] Dr. War-

Burton

burton pronounces, as absolutely as if he had been present at their parting, that these two charming words were *adieu Posthumus*; but as Mr. Edwards has observed, “ she must have understood the language of love very little, if she could find no tenderer expression of it, than the name by which every one called her husband.”

STEEVENS.

300. *Shakes all our buds from growing.*] A bud, without any distinct idea, whether of flower or fruit, is a natural representation of any thing incipient or immature; and the buds of flowers, if flowers are meant, grow to flowers, as the buds of fruits grow to fruits.

JOHNSON.

———*the tyrannous breathing of the north,*

Shakes all our buds from growing.

A great critick proposes to read,

Shuts all our buds from blowing:

and his emendation may in some measure be confirmed by those beautiful lines in the *Two Noble Kinsmen*, which I have no doubt were written by Shakspeare. Emilia is speaking of a *rose*:

“ It is the very emblem of a maid.

“ For when the *west* wind courts her gently,

“ How modestly she blows, and paints the sun

“ With her chaste blushes?—when the *north*
comes near her

“ Rude and impatient, then like chastity,

“ She locks her beauties in her *bud* again,

“ And leaves him to base briars.”

FARMER.

I think the old reading may be sufficiently supported

B

by

by the following passage in the 18th Sonnet of our author :

“ Rough winds do *shake* the darling *buds* of May.”

Again, in the *Taming of a Shrew* :

“ Confounds thy fame, as whirlwinds *shake* fair
buds.” STEEVENS.

306. —*and a Frenchman*.] The old copy reads—*a Frenchman, a Dutchman, and a Spaniard*. STEEVENS.

314. —*makes him*—] In the sense in which we say, This will *make* or *mar* you. JOHNSON.

321. —*words him*—*a great deal from the matter*.] Makes the description of him very distant from the truth. JOHNSON.

325. —*under her colours*,—] Under her banner ; by her influence. JOHNSON.

328. —*without more quality*.—] The folio reads *less quality*. Mr. Rowe first made the alteration.

STEEVENS.

346. —*I did atone, &c.*] To *atone* signifies in this place to *reconcile*. So Ben Jonson, in *The Silent Woman* :

“ There had been some hope to *atone* you.”

Again, in Heywood's *English Traveller*, 1633 :

“ The constable is call'd to *atone* the broil.”

STEEVENS.

351. —*rather shunn'd to go even with what I heard, &c.*] This is expressed with a kind of fantastical perplexity. He means, I was then willing to take for my direction the experience of others, more than

than such intelligence as I had gathered myself.

JOHNSON.

363. ———*which may, without contradiction,———*] Which, undoubtedly, may be publickly told.

JOHNSON.

377. —*though I profess, &c.*] Though I have not the common obligations of a lover to his mistress, and regard her not with the fondness of a friend, but the reverence of an adorer.

JOHNSON.

381. ———*If she went before others I have seen, as that diamond of your's outlustres many I have beheld, I could not believe she excelled many:———*] “If (says Iachimo) your mistress went before some others I have seen, only in the same degree your diamond outlustres many I have likewise seen, I should not admit on that account that she excelled many: but I ought not to make myself the judge of who is the fairest lady, or which is the brightest diamond, till I have beheld the finest of either kind which nature has hitherto produced.” The passage is not nonsense. It was the business of Iachimo to appear on this occasion as an infidel to beauty, in order to spirit Posthumus to lay the wager, and therefore will not admit of her excellence on any comparison.

STEEVENS.

As the passage now stands, even with Mr. Steevens's explanation, the latter member of the sentence——*but I have not seen, &c.* is not sufficiently opposed to the former.

MALONE.

If a break or mark of suspension were inserted after “*lady——*” Mr. Malone's difficulty would be re-

B ij

moved.

moved. Posthumus must be considered as interrupting Iachimo, before he had completed his sentence. What was cut off may be easily supplied :——therefore we cannot precisely appretiate either. HENLEY.

405. ——to convince the honour of my mistress ;——]
Convince for overcome. WARBURTON.

So, in *Macbeth* :

“ ——their malady convinces

“ The great essay of art.” JOHNSON.

424. ——abus'd——] *Deceiv'd*. JOHNSON.

434. ——approbation——] Proof. JOHNSON.

444. *You are a friend, and therein the wiser.——]*
You are a friend to the lady, and therein the wiser, as you will not expose her to hazard ; and that you fear, is a proof of your religious fidelity. JOHNSON.

458. Iach. *If I bring you no sufficient testimony that I have enjoy'd the dearest bodily part of your mistress, my ten thousand ducats are yours ; so is your diamond too : If I come off, and leave her in such honour as you have trust in, she your jewel, this your jewel, and my gold are yours, &c.*

Post. *I embrace these conditions, &c.] To make Iachimo talk more in character, for we find him sharp enough in the prosecution of his bet, we should strike out the negative, and read the rest thus : If I bring you sufficient testimony that I have enjoy'd, &c. my ten thousand ducats are mine ; so is your diamond too. If I come off, and leave her in such honour, &c. she your jewel, &c. and my gold are yours.* WARBURTON.

I once

I once thought this emendation right ; but am now of opinion, that Shakspeare intended that Iachimo, having gained his purpose, should designedly drop the invidious and offensive part of the wager, and to flatter Posthumus, dwell long upon the more pleasing part of the representation. One condition of a wager implies the other, and there is no need to mention both.

JOHNSON.

502. *Other conclusions?——*] *Other experiments. I commend,* says Walton, *an angler that tries conclusions,* and improves his art.

JOHNSON.

508. *Your highness*

Shall from this practice but make hard your heart:]

There is in this passage nothing that much requires a note, yet I cannot forbear to push it forward into observation. The thought would probably have been more amplified, had our author lived to be shocked with such experiments as have been published in later times, by a race of men who have practised tortures without pity, and related them without shame, and are yet suffered to erect their heads among human beings.

Cape saxa manu, cape robora, pastor.

JOHNSON.

521. *I do not like her.——*] This soliloquy is very inartificial. The speaker is under no strong pressure of thought ; he is neither resolving, repenting, suspecting, nor deliberating, and yet makes a long speech to tell himself what himself knows.

JOHNSON.

I do not like her.——

This soliloquy, however inartificial in respect of the speaker, is yet necessary to prevent that uneasiness which would naturally arise in the mind of an audience on recollection that the queen had mischievous ingredients in her possession, unless they were undeceived as to the quality of them; and it is no less useful to prepare us for the return of Imogen to life.

STEEVENS.

Nor is it defective in contrivance upon another account. The entrance of Pisanio; the change of the queen's countenance on his unexpected appearance, arising from the consciousness of her design to destroy him, with the preparations she had just received; and the physician's knowledge of Pisanio's character; all conspired to prompt the soliloquy in question.

HENLEY.

544. ——*to shift his being,*] To change his abode.

JOHNSON.

548. ——*that leans?*] That *inclines* towards its fall.

JOHNSON.

558. *Think what a chance thou changest on;——*] Such is the reading of the old copy. The meaning is: “think with what a fair prospect of mending your fortunes you now change your present service.”

STEEVENS.

570. *Of leigers for her sweet;——*] A *leiger* ambassador, is one that resides at a foreign court to promote his master's interest.

JOHNSON.

584. ——*but most miserable*

Is the desire that's glorious:——] Her husband,

band, she says, proves her supreme grief. She had been happy had she been stolen as her brothers were; but now she is miserable, as all those are who have a sense of worth and honour superior to the vulgar, which occasions them infinite vexations from the envious and worthless part of mankind. Had she not so refined a taste as to be content only with the superior merit of Posthumus, but could have taken up with Cloten, she might have escaped these persecutions. This elegance of taste, which always discovers an excellence and chooses it, she calls with great sublimity of expression, *The desire that's glorious.*

WARBURTON.

585. ———Blessed be those,

How mean soe'er, that have their honest wills,

Which seasons comfort.———] To be able to

refine on calamity (says she) is the miserable privilege of those who are educated with aspiring thoughts and elegant desires. Blessed are they, however mean their condition, who have the power of gratifying their honest inclinations, which circumstance *bestows an additional relish on comfort itself.*

So, in *Macbeth*:

“You lack the *season* of all natures, sleep.”

Again, in *Albumazar*, 1615:

“——the memory of misfortunes past

“*Seasons* the welcome.”——— STEEVENS.

Imogen's sentiment is, in my apprehension, simply this:—*Had I been stolen away in my infancy, or (as she says in another place) born a neat-herd's daughter, I*
had

had been happy. But instead of that, I am in a high, and, what is called, a glorious station; and most miserable is such a situation! Wretched is the wish of which the object is glory! Happier far are those, how low soever their rank in life, who have it in their power to gratify their virtuous inclinations: a circumstance that gives an additional zest to comfort itself, and renders it something more; or (to borrow our author's words in another place) which keeps comfort always fresh and lasting.

A line in *Timon* may, perhaps, prove the best comment on the former part of this passage:

“O the fierce wretchedness that glory brings!”

Of the verb *to season*, as explained by Mr. Steevens, so many instances occur, that there can, I think, be no doubt of the propriety of his interpretation.

MALONE.

614. ———and the rich crop

Of sea and land,——] The crop of sea and land means only the productions of either element.

STEEVENS.

616. ———and the twinn'd stones

Upon the number'd beach?——] The pebbles on the sea shore are so much of the same size and shape, that *twinn'd* may mean as like as *twins*. So in the *Maid of the Mill*, by Beaumont and Fletcher:

——“But is it possible that two faces

“Should be so *twinn'd* in form, complexion,” &c. Again in our author's *Coriolanus*, act iv. sc. 4.

“Are still together, who *twin* as 'twere, in love.”

Theobald's

Theobald's conjecture is supported by a passage in *K. Lear* :

“ ———the murm'ring surge

“ That on *th'* unnumber'd idle pebbles chafes” —

Th' unnumber'd, and *the* number'd, approach so nearly in sound, that it is difficult for the ear to distinguish one from the other. MALONE.

627. *Should make desire vomit emptiness,*

Not so allur'd to feed.] No one who has been ever sick at sea, can be at a loss to understand what is meant by *vomiting emptiness*. MALONE.

To vomit emptiness is, in the language of poetry, to feel the convulsions of eructation without plenitude.

JOHNSON.

638. *He's strange, and peevish.*] *Strange*, I believe, signifies *shy*, or *backward*. So Holinshed, p. 735 : “ ———brake to him his mind in this mischievous matter, in which he found him nothing *strange*.”

Peevish anciently meant weak, silly. So in Lyly's *Endymion*, 1591 : “ Never was any so *peevish* to imagine the moon either capable of affection, or shape of a mistress.” Again, in Lyly's *Galatea*, when a man has given a conceited answer to a plain question, Diana says, “ Let him alone, he is but *peevish*.” Again, in *Love's Metamorphosis* by Lyly, 1601 : “ In the heavens I saw an orderly course, in the earth nothing but disorderly love and *peevishness*.” Again, in Gosson's *School of Abuse*, 1579 : “ We have infinite poets and pipers, and such *peevish* cattel among us in Englande.” Again, in the *Comedy of Errors* :

“ How

“How now! a madman! why thou *peevish*
sheep,

“No ship of Epidamnum stays for me.”

STEEVENS.

646. ——— *he is called*

The Briton reveller.] So, in Chaucer's *Coke's Tale*, late edit. v. 4369 :

“That he was cleped Perkin *revelour*.”

STEEVENS.

653. ——— *he furnaces*

The thick sighs from him :—] So, in Chapman's preface to his translation of the *Shield of Homer*, 1598 : “—— *furnaceth* the universall sighes and complaintes of this transposed world.”

STEEVENS.

Again, in *As You Like It* :

“—— And then the lover,

“*Sighing like furnace*, with a woeful ballad.”

MALONE.

693. *What both you spur and stop.*] What it is that at once incites you to speak, and restrains you from it.

JOHNSON.

699. Fixing *it only here :—*] The folio, 1623, reads, *fiering*. The reading of the text is that of the second folio.

MALONE.

700. ——— *as common as the stairs*

That mount the Capitol ;—] Shakspeare has bestowed some ornament on the proverbial phrase “as common as the highway.”

STEEVENS.

701. ——— *join gripes with hands, &c.*] The old edition reads,

—join

——join gripes with hands

Made hard with hourly falsehood (*falsehood* as
With labour) then *by* peeping in an eye, &c.

I read,

——then *lye* peeping——

The author of the present regulation of the text I do not know, but have suffered it to stand, though not right. *Hard with falsehood*, is, hard by being often griped with frequent change of hands. JOHNSON.

——join gripes with hands

Made hourly hard by falsehood, as by labour;

Then glad myself with peeping in an eye,] Mr. Rowe first regulated the passage thus, as it has been handed down by succeeding editors; but the repetition which they wished to avoid, is now restored, for if it be not absolute nonsense, why should we refuse to follow the old copy? STEEVENS.

718. ——to an empery,] *Empery* is a word signifying sovereign command; now obsolete. Shakspeare uses it in another play:

“Your right of birth, your *empery*, your own.”

STEEVENS.

720. *With tomboys*,——] We still call a masculine, a forward girl, a *tomboy*. So, in Middleton's *Game at Chess*:

“Made threescore year a *tomboy*, a mere wanton”

Again, in Lyly's *Midas*, 1592: “If thou should'st rigg up and down in our jackets, thou wouldst be thought a very *tomboy*.”

Again,

Again, in *Lady Alimony* :

“ What humourous *tomboys* be these?—

“ The only gallant Messalinas of our age.”

It appears, from several of the old plays and ballads, that the ladies of pleasure, in the time of Shakspeare, often wore the habits of young men. So, in an ancient bl. let. ballad, entitled *The Stout Cripple of Cornwall* :

“ And therefore kept them secretlie

“ To feede his fowle desire,

“ Apparell'd all like gallant youthes

“ In Page's trim attyre.

“ He gave them for their cognizance

“ A purple bleeding heart,

“ In which two silver arrowes seem'd

“ The same in twaine to part.

“ Thus secret were his wanton sports,

“ Thus private was his pleasure;

“ Thus harlots in the shape of men

“ Did wast away his treasure ”

Verstegan, however, gives the following etymology of the word *tomboy* : “ *Tumbe*, to dance, *Tumbod*, danced; heerof wee yet call a wench that skippeth or leapeth lyke a boy, a *tomboy*: our name also of *tumbling* cometh from hence.”

STEEVENS.

720. — *hir'd with that self-exhibition*] Gross strumpets, hired with the very pension which you allow your husband.

JOHNSON.

723. — *such boil'd stuff*,] So in the *Old Law* by Massinger:

“ —look

“ —look *parboil'd*,

“ As if they came from Cupid's scalding-house.”

STEEVENS.

I believe the meaning is,—such *corrupted* stuff; from the substantive *boil*. So, in *Coriolanus*:

“ —————boils and plagues

“ Plaster you o'er!”

MALONE.

741. *Let me my service tender on your lips.*] Perhaps this is an allusion to the ancient custom of swearing servants into noble families. So in *Caltha Poëtarum*, &c. 1599:

“ —she *swears* him to his good abearing,

“ Whilst her faire sweet *lips* were the books of swearing.”

STEEVENS.

753. *As in a Romish stew,—*] *Romish* was, in the time of Shakspeare, used instead of *Roman*. There were stews at Rome in the time of Augustus. The same phrase occurs in *Claudius Tiberius Nero*, 1607,

“ —————my mother deem'd me chang'd,

“ Poor woman! in the loathsome *Romish* stewes:”
and the author of this piece seems to have been a scholar.

Again, in *Wit in a Constable*, by Glapthorne, 1640,

“ A *Romish* cirque, or Grecian hippodrome.”

Again, in Tho. Drant's translation of the first epistle of the second book of Horace, 1567,

“ The *Romishe* people wise in this, in this point only just.”

STEEVENS.

771. *He sits 'mongst men, like a descended god:]*

C

The

The reading of the text, which was furnished by the second folio, is supported by a passage in *Hamlet*:

“——A station like the herald Mercury,

“*New lighted* on a heaven-kissing hill.”

The first folio reads,

——like a *defended* god.

MALONE.

794. ——*being strange*,] *i. e.* being a stranger.

STEEVENS.

ACT II.

Line 2. KISS'D the jack upon an up-cast,——]

He is describing his fate at bowls. The *jack* is the small bowl at which the others are aimed. He who is nearest to it wins. *To kiss the jack* is a state of great advantage.

JOHNSON.

This expression frequently occurs in the old comedies. So, in *A Woman never vex'd*, by Rowley, 1632,

“This city bowler has *kiss'd* the mistress at the first cast.”

STEEVENS.

13. *No, my lord ; &c.]* This, I believe, should stand thus :

1 *Lord.* No, my Lord.

2 *Lord.* Nor crop the ears of them.

[*Aside.*

JOHNSON.

24. ——*with your comb on.*] The allusion is to a fool's cap, which hath a *comb* like a cock's.

JOHNSON.

27. ——*every companion*——] The use of *companion* was the same as of *fellow* now. It was a word of contempt.

JOHNSON.

63. ——*he'd make!*——] In the old editions,
——*heel'd*——

is equally the abridgement of *he would*. * * *.

77. *From fairies, &c.*] In Macbeth is a prayer like this :

“ Restrain in me the cursed thoughts that nature

“ Gives way to in repose !”

STEEVENS.

80. ——*our Tarquin*——] The speaker is an Italian.

JOHNSON.

81. *Did softly press the rushes,*——] It was the custom in the time of our author to strew chambers with rushes, as we now cover them with carpets. The practice is mentioned in *Caius de Ephemera Britannica*.

JOHNSON.

Shakspeare has the same circumstance in his *Rape of Lucrece* :

“ ——by the light he spies

“ Lucretia's glove wherein her needle sticks ;

“ He takes it from the *rushes* where it lies,” &c.

So, in Tho. Newton's *Herball to the Bible*, 8vo. 1587, ——“ Sedge and *rushes*,——with the which many in this country do use in sommer time to strawe their parlours and churches, as well for coolenes as for pleasant smell.”

STEEVENS.

83. *How bravely thou becom'st thy bed! fresh lily!*
And whiter than the sheets!—] So, in
 our author's *Venus and Adonis* :

“ Who sees his true love in her naked bed,
 “ *Teaching the sheets a whiter hue than white.*”

Again, in the *Rape of Lucrece* :

“ Who o'er the *white sheets* peers her *whiter chin.*”

MALONE.

86. ————'Tis her breathing that
Perfumes the chamber thus :—] The same
 hyperbole is found in the *Metamorphosis of Pygmalion's*
Image, by J. Marston, 1598 :

“ ————no lips did seem so fair
 “ In his conceit; *through which he thinks doth flie*
 “ *So sweet a breath that doth perfume the air.*”

MALONE.

89. ————*now canopy'd]* Shakspeare has the same
 expression in *Tarquin and Lucrece* :

“ Her eyes, like marigolds, had sheath'd their
 light,
 “ And *canopy'd* in darkness sweetly lay,
 “ 'Till they might open to adorn the day.”

MALONE.

90. *Under these windows :—]* i. e. her eyelids.
 So, in *Romeo and Juliet* :

“ ———Thy eye's *windows* fall,
 “ Like death, when he shuts up the day of life.”

Again, in his *Venus and Adonis* :

“ The night of sorrow now is turn'd to day ;
 “ Her two blue *windows* faintly she up-heaveth.—”

MALONE.

90. ————*white and azure; lac'd*

With blue of heaven's own tinct.——] So, in *Romeo and Juliet*:

“What envious streaks do *lace* the severing clouds.”

Perhaps we ought to regulate this passage thus:

———White, and azure-lac'd,
With blue of heaven's own tinct.

That is, white streaked with blue, and that blue celestial. MALONE.

105. ————*on her left breast*

A mole cinque-spotted,——] Our author certainly took this circumstance from some translation of Boccace's novel; for it does not occur in the imitation printed in *Westward for Smelts*. In the DECAMERONE, *Ambrogivolo* (the Iachimo of our author), who is concealed *in a chest* in the chamber of Madonna Zinevra (whereas in *Westward for Smelts* the contemner of female chastity hides himself *under the lady's bed*), wishing to discover some particular mark about her person, which might help him to deceive her husband, “he at last espied a large *mole under her left breast*, with several hairs round it of the colour of gold.”

Though this mole is said, in the present passage, to be *on* Imogen's breast, in the account that Iachimo afterwards gives to Posthumus, our author has adhered closely to his original:

“———*under her breast*,

“(Worthy the pressing) lies a mole, right proud

“Of that most delicate lodging.” MALONE.

106. ————*like the crimson drops*

I' the bottom of a cowslip :—] This simile contains the smallest out of a thousand proofs that Shakspeare was a most accurate observer of nature. STEEVENS.

116. ————*you dragons of the night!—*] The task of drawing the chariot of night was assigned to dragons, on account of their supposed watchfulness. Milton mentions *the dragon yoke of night* in *Il Penseroso*; and in his *Masque at Ludlow-Castle*: “the dragon womb of Stygian darkness.” It may be remarked, that the whole tribe of serpents sleep with their eyes open, and therefore appear to exert a constant vigilance.

STEEVENS.

———*that dawning*

May bare the raven's eye :—] The old reading is *beare*. The poet means no more than that the light might wake the raven; or, as it is poetically expressed, *bare his eye*. STEEVENS.

139. *Hark! hark! the lark at heaven's gate sings,*] The same hyperbole occurs in Milton's *Paradise Lost*, Book V:

“———ye birds

“That singing up to *heaven's gate* ascend.”

Again, in Shakspeare's 29th Sonnet:

“Like to the lark at break of day arising

“From sullen earth, sings hymns at *heaven's gate*.”

STEEVENS.

141. *His steeds to water at those springs*

On chalic'd flowers that lies;] *i. e.* the morning sun dries up the dew which lies in the cups of flowers.

WARBURTON.

It

It may be noted, that the *cup* of a flower is called *calix*, whence *chalice*. JOHNSON.

———*those springs*

On chalic'd flowers that lies.] It may be observed, with regard to this apparent false concord, that in very old English, the third person plural of the present tense endeth in *eth*, as well as the singular; and often familiarly in *es*, as might be exemplified from Chaucer, &c. Nor was this antiquated idiom quite worn out in our author's time, as appears from the following passage in *Romeo and Juliet*:

“ And bakes the elf-locks in foul sluttish hairs,
“ Which once untangled, much misfortune
bodes:”

as well as from many others in the *Reliques of Ancient English Poetry*. PERCY.

Dr. Percy might have added, that the third person plural of the *Anglo-Saxon* present tense ended in *eth*, and of the *Dano-Saxon* in *es*, which seems to be the original of such very ancient English idioms.

TOLLET.

Shakspeare frequently offends in this manner against the rules of grammar. So, in *Venus and Adonis*:

“ She lifts the coffer lids that close his eyes,
“ Where lo, *two lamps*, burnt out, in darkness
lies.” STEEVENS.

145. ——*pretty bin*:] Is very properly restored by Hanmer, for *pretty is*: but he too grammatically reads:

With *all the things* that pretty *bin*. JOHNSON.
So, in Spenser's *Faery Queen*, Book I. c. 1.

“ That

“That which of them to take, in diverse doubt
they *bin*.”

Again, in *The Arraignment of Paris*, 1584 :

“Sir, you may boast your flockes and herdes, that
bin both fresh and fair.”

Again,

“As fresh as *bin* the flowers in May.”

Again,

“Oenone, while we *bin* disposed to walk.”

Kirkman ascribes this piece to Shakspeare. The author was Geo. Peele. STEEVENS.

148. ———*I will consider your musick the better :—*] *i. e.* I will pay you more amply for it. So, in the *Winter's Tale*, act iv.

“——being something gently *consider'd*, I'll bring
you,” &c. STEEVENS.

150. ———*cats-guts,—*] The old copy reads—*calves-guts*. STEEVENS.

168. *To orderly solicits ;—*] *i. e.* regular courtship, courtship after the established fashion.

STEEVENS.

The oldest copy reads—*solicity*. The reading of the text is that of the second folio. MALONE.

182. ———*his goodness forespent on us,*] *i. e.* The good offices done by him to us heretofore.

WARBURTON.

192. ———*false themselves,—*] Perhaps, in this instance, *false* is not an *adjective*, but a *verb*; and as such I think is used in another of our author's plays. Spenser often has it:

“Thou

“Thou *falsed* hast thy faith with perjury.”

STEEVENS.

225. ———one of your great knowing

Should learn, being taught, forbearance.] i. e.

A man who is taught forbearance should learn it.

JOHNSON.

229. *Fools are not mad folks.] This, as Cloten very well understands it, is a covert mode of calling him fool. The meaning implied is this: If I am mad, as you tell me, I am what you can never be, Fools are not mad folks.*

STEEVENS.

235. ———so verbal :—] Is, so verbose, so full of talk.

JOHNSON.

243. *The contract, &c.] Here Shakspeare has not preserved, with his common nicety, the uniformity of character. The speech of Cloten is rough and harsh, but certainly not the talk of one,*

Who can't take two from twenty, for his heart,
And leave eighteen.—

His argument is just and well enforced, and its prevalence is allowed throughout all civil nations; as for rudeness, he seems not to be much undermatched.

JOHNSON.

249. ———in *self-figurd'd knot* ;] This is nonsense. We should read,

—————a *self-figured-knot* ;

That is, a knot formed by yourself.

JOHNSON.

272. *I am sprighted with a fool ;] i. e. I am haunted by a fool, as by a spright. Over-sprighted is a word that*

that occurs in *Law-tricks*, &c. 1608. Again, in our author's *Antony and Cleopatra* :

“ ———Julius Cæsar,

“ Who at Philippi the good Brutus *ghosted*.”

STEEVENS.

274. ———a jewel, that too casually
Hath left mine arm;——] *i. e.* Too many
chances of losing it have arisen from my carelessness.

WARBURTON.

309. Or *look*——] This the modern editors had
changed into *Ere* look. *Or* is used for *ere*. So
Douglas, in his translation of *Virgil* :

“ ———sufferit he also,

“ Or he his goddes brocht in Latio.”

STEEVENS.

312. *Statist*——] *i. e.* Stateman. See note on
Hamlet, act v. sc. 2.

STEEVENS.

320. ——mingled *with their courages*——] The old
folio has this odd reading :

——Their discipline,

(Now *wing-led* with their courages) will make
known.

JOHNSON.

——*Their discipline,*

Now wing-led with their courages,

May mean their discipline borrowing wings from their
courage ; *i. e.* their military knowledge being ani-
mated by their natural bravery.

STEEVENS.

321. *To their approvers*,——] *i. e.* To those who
try them.

WARBURTON.

338. *Post.*] I think this speech should be given to Philario. Posthumus was employed in reading his letters. STEEVENS.

382. *And Cydnus swell'd above the banks, or for
The press of boats, or pride :——*] This language is such as a skilful villain would naturally use, a mixture of airy triumph and serious deposition. His gaiety shews his seriousness to be without anxiety, and his seriousness proves his gaiety to be without art. JOHNSON.

398. *So likely to report themselves :——*] So near to speech. The Italians call a portrait, when the likeness is remarkable, a *speaking figure*. JOHNSON.

399. *Was, as another nature, dumb ;——*] The meaning is this: The *sculptor* was as *nature*, but as *nature dumb*; he gave every thing that nature gives, but *breath* and *motion*. In *breath* is included *speech*. JOHNSON.

407. *———nicely
Depending on their brands.*] I am not sure that I understand this passage. Perhaps Shakspeare meant, that the figures of the Cupids were *nicely poized on their inverted torches*, one of the legs of each being taken off the ground, which might render such a support necessary. STEEVENS.

I have equal diffidence with Mr. Steevens in explaining this passage. Here seems to be a kind of tautology. I take *brands* to be a part of the *andirons*, on which the wood for the fire was supported; as the upper part, in which was a kind of rack to carry a spit,

spit, is more properly named the andiron. These irons, on which the wood lies across, generally called *dogs*, are here termed *brands*. WHALLEY.

409. This is *her honour*!—

Let it be granted, you have seen all this, &c.]

The expression is ironical. Iachimo relates many particulars, to which Posthumus answers with impatience,

This is her honour!

That is, And the attainment of this knowledge is to pass for the corruption of her honour. JOHNSON.

414. ————*if you can,*

Be pale :—] If you can forbear to flush your cheek with rage. JOHNSON.

433. —*The vows of women, &c.]* The love vowed by women no more abides with him to whom it is vowed, than women adhere to their virtue. JOHNSON.

448. ————*I'm sure,*

She could not lose it : her attendants are

All sworn, and honourable :—They induc'd to steal it!

And by a stranger?—No ;—] The absurd conclusions of jealousy are here admirably painted and exposed. Posthumus, on the credit of a bracelet, and an oath of the party concerned, judges, against all appearances from the intimate knowledge of his wife's honour, that she was false to his bed; and grounds that judgment, at last, upon much less appearances of the honour of her attendants. WARBURTON.

Her

Her attendants are all sworn and honourable.] It was anciently the custom for the attendants on our nobility and other great personages (as it is now for the servants of the king), to take an oath of fidelity on their entrance into office. In the household book of the 5th earl of Northumberland (compiled A. D. 1512.) it is expressly ordered [page 49] that “what person soever he be that comyth to my Lordes service, that incontynent after he be entered in the chequyrroull [check-roll] that he be *sworn* in the countyng hous by a gentillman-usher or yeman-usher in the presence of the hede officers; and on their absence before the clerke of the kechyng, either by such an oath as is in the *Book of Othes*, yf any such [oath] be, or ells by such an oth as shall seyme beste to their discrecion.”

Even now every *servant* of the king's, at his first appointment, is sworn in, before a gentleman-usher, at the lord chamberlain's office. PERCY.

452. *The cognizance*——] The badge; the token; the visible proof. JOHNSON.

463. (*Worthy the pressing*)—] Thus the modern editions. The old folio reads,

(*Worthy her pressing*)—— JOHNSON.

488. *Is there no way, &c.*] Milton was very probably indebted to this speech for one of the sentiments which he has given to Adam. *Paradise Lost*, B. X.

“———O why did God,

“ Creator wise, that peopled highest heaven

“ With spirits masculine, create at last

“ This novelty on earth, this fair defect

D

“ Of

“ Of nature, and not fill the world at once
 “ With men as angels without feminine,
 “ Or find some other way to generate
 “ Mankind ?”

See also *Rhodomont*’s invective against women in the *Orlando Furioso*; and above all, a speech which Euripides has put into the mouth of Hippolitus, in the Tragedy that bears his name. STEEVENS.

496. *Me of my lawful pleasure she restrain’d,
 And pray’d me, oft, forbearance : did it with
 A pudency so rosy, the sweet view on’t
 Might well have warm’d old Saturn ;——]* It

certainly carries with it a very elegant sense, to suppose the lady’s denial was so modest and delicate as even to inflame his desires: But may we not read it thus :

And pray’d me oft forbearance: *Did* it, &c.

i. e. complied with his desires in the sweetest reserve; taking *Did* in the acceptation in which it is used by Jonson and Shakspeare in many other places.

WHALLEY.

521. ——to pray they have their will:

The very devils cannot plague them better.]

So, in Sir Thomas Moore’s *Comfort against Tribulation* :

“ God could not lightly do a man a more vengeance, than in this world to grant him his own foolish wishes.” STEEVENS.

ACT III.

Line 1. *NOW* say, what would Augustus Cæsar with us?] So, in *King John*:

Now say, Chatillon, what would France with us?

STEEVENS.

23. *With rocks unscaleable,———*] This reading is Hanmer's. The old editions have,

With oaks unscaleable.——— JOHNSON.

“The strength of our land consists of our seamen in their wooden forts and castles; our *rocks*, shelves, and *sirtes*, that lye along our coasts; and our trayned bands.” From chapter 109 of Bariffe's *Military Discipline*, 1639, seemingly from Tooke's *Legend of Britomart*. TOLLET.

30. (*Poor ignorant baubles!*)———] i. e. *unacquainted* with the nature of our boisterous seas. JOHNSON.

54. ——*against all colour,*——] Without any pretence of right. JOHNSON.

74. *Thou art welcome, Caius.*

*Thy Cæsar knighted me; my youth I spent
Much under him:———*] Some few hints for this part of the play are taken from Holinshed:

“Kymbeline, says he (as some write), was brought up at Rome, and there was made knight by Augustus Cæsar, under whom he served in the wars, and was in such favour with him, that he was at liberty to pay his tribute or not.”

D ij

“——Yet

“ ——— Yet we find in the Roman writers, that after Julius Cæsar’s death, when Augustus had taken upon him the rule of the empire, the Britons refused to pay that tribute.”

“ ——— But whether the controversy, which appeareth to fall forth betwixt the Britons and Augustus, was occasioned by Kymbeline, I have not a vouch.”

“ ——— Kymbeline reigned thirty-five years, leaving behind him two sons, Guiderius and Arviragus.”

STEEVENS.

78. ——— *keep at utterance.* ———] *At utterance* means to keep at the extremity of defiance. *Combat à outrance* is a desperate fight, that must conclude with the life of one of the combatants. So in *The History of Helyas, Knight of the Swanne*, bl. let. no date: “ ——— Here is my gage to sustaine it *to the utteraunce*, and befight it to the death.”

STEEVENS.

——— *I am perfect*,] I am well informed. So, in *Macbeth*:

“ ——— in your state of honour *I am perfect*.”

JOHNSON.

94. *What monsters her accuse?* ———] Might we not safely read,

What monster’s her accuser? ——— STEEVENS.

96. ——— *What false Italian,*

(*As pois’nous tongu’d, as handed*) ———] About Shakspeare’s time the practice of poisoning was very common in Italy, and the suspicion of Italian poisons yet more common.

JOHNSON.

101. ———take in *some virtue*.——] To take in a town, is to conquer it. JOHNSON.

So, in *Antony and Cleopatra* :

“ ———cut the Ionian seas,

“ And take in Toryne——” STEEVENS.

102. *Thy mind to her is now as low*,—] That is, thy mind compared to her's is now as low, as thy condition was, compared to her's. I believe the author wrote,

Thy mind to her's—— MALONE.

109. ———Do't;—*the letter*

That I have sent her, by her own command,

Shall give thee opportunity:——] One is tempted to think that Shakspeare did not give himself the trouble to compare the several parts of his play after he had composed it.——These words are not found in the letter of Posthumus to Pisanio (which is afterwards given at length), though the substance of them is contained in it. MALONE.

113. *Art thou a feodary for this act*,—] A feodary is one who holds his estate under the tenure of suit and service to a superior lord. HANMER.

Feodary is, I believe, here used for a confederate. It is, I think, used in the same sense, in *The Winter's Tale*. MALONE.

115. *I am ignorant in what I am commanded*.] i. e. I am unpractised in the arts of murder. STEEVENS.

119. *O, learn'd indeed were that astronomer, &c.*] This was a very natural thought. She must needs be supposed, in her circumstances, to be extremely soli-

citous about the *future*; and desirous of coming to it by the assistance of that superstition. WARBURTON.

124. ———*let that grieve him!*] I should wish to read,

Of my lord's health, of his content;—yet *no*;

That we two are asunder, let that grieve him!

TYRWHITT.

126. *For it doth physic love*)——] That is, grief for absence keeps love in health and vigour.

JOHNSON.

So, in *Macheth*:

“The labour we delight in, *physics pain*.”

STEEVENS.

127. ———*Blest be,*

You bees, that make these locks of counsel! Lovers,

And men in dangerous bonds, pray not alike;

Though forfeiters you cast in prison, yet

You clasp young Cupid's tables.——] The

meaning of this, which had been obscured by printing *forfeitures* for *forfeiters*, is no more than that the bees are not blest by the man who forfeiting a bond is sent to prison, as they are by the lover for whom they perform the more pleasing office of sealing letters.

STEEVENS.

128. ———*loyal to his vow, and your increasing in love,*] We should, I think, read thus:—*and your, increasing in love, Leonatus Posthumus.*——To make it plain, that *your* is to be joined in construction with *Leonatus*, and not with *increasing*; and that the latter is a *participle present*, and not a *noun*. TYRWHITT.

166. *That run i' the clock's behalf:—*] This fantastical expression means no more than sand in an hour-glass, used to measure time. WARBURTON.

170. *A franklin's housewife.*] A franklin is literally a freeholder, with a small estate, neither villain nor vassal. JOHNSON.

172. *I see before me, man, nor here, nor here,
Nor what ensues; but have a fog in them,
That I cannot look through.—*] The lady says: “I can see neither one way nor other, before me nor behind me, but all the ways are covered with an impenetrable fog.” There are objections insuperable to all that I can propose, and since reason can give me no counsel, I will resolve at once to follow my inclination. JOHNSON.

178. *—Stoop, boys:—*] The old copy reads, *—sleep, boys:—* from whence Hanmer conjectured that the poet wrote *—stoop, boys—* as that word affords a good introduction to what follows. STEEVENS.

182. *—their impious turbands on,—*] The idea of a giant was, among the readers of romances, who were almost all the readers of those times, always confounded with that of a Saracen. JOHNSON.

194. *This service is not service, &c.*] In war it is not sufficient to do duty well; the advantage rises not from the act, but the acceptance of the act. JOHNSON.

198. *The sharded beetle—*] *i. e.* the beetle whose wings are enclosed within two dry husks or shards. So,

So, in Gower, *De Confessione Amantis*, Lib. V. fol. 103.

“ That with his swerd, and with his spere,

“ He might not the serpent dere :

“ He was so *sherded* all aboute,

“ It held all edge toole withoute.”

Gower is here speaking of the dragon subdued by Jason. STEEVENS.

The epithet *full-wing'd* applied to the eagle, sufficiently marks the contrast of the poet's imagery; for whilst the bird can soar towards the sun beyond the reach of the human eye, the insect can but just rise above the surface of the earth, and that at the close of day. HENLEY.

200. ———*attending for a check* ;] *Check* may mean in this place a *reproof*; but I rather think it signifies *command, control*. Thus in *Troilus and Cressida*, the restrictions of Aristotle are called Aristotle's *checks*.

STEEVENS.

213. *To stride a limit.*] To overpass his bound.

JOHNSON.

214. *What should we speak of,*] This dread of an old age, unsupplied with matter for discourse and meditation, is a sentiment natural and noble. No state can be more destitute than that of him, who, when the delights of sense forsake him, has no pleasures of the mind. JOHNSON.

224. *How you speak !*] Otway seems to have taken many hints for the conversation that passes between Acasto

Acasto and his sons, from the scene before us.

STEEVENS.

244. *And left me bare to weather.*] So, in *Timon* :

“ That numberless upon me stuck, as leaves

“ Do on the oak, have with one winter’s brush,

“ Fallen from their boughs, and *left me open, bare,*

“ *For every storm that blows.*” STEEVENS.

267. — *This Polydore*——] The old copy of the play (except here, where it may be only a blunder of the Printer) calls the eldest son of Cymbeline, Polydore, as often as the name occurs ; and yet there are some who may ask, whether it is not more likely that the Printer should have blundered in the other places, than that he should have hit upon such an uncommon name as *Paladour* in this first instance. *Paladour* was the ancient name for *Shaftsbury*. So, in *A Meeting Dialogue-wise between Nature, the Phœnix, and the Turtle-dove*, by R. Chester, 1601.

“ This noble king builded faire Caerguent,

“ New cleped Winchester of worthie fame ;

“ And at mount *Paladour* he built his tent,

“ That after-ages *Shaftsburie* hath to name.”

STEEVENS.

276. — *The younger brother, Cadwal*] This name is likewise found in an ancient poem, entitled *King Arthur*, which is printed in the same collection with the *Meeting Dialogue-wise*, &c. in which, as Mr. Steevens has observed, our author might have found the name of *Paladour* :

“ — *Augisell*

“ ——— Augisell king of stout Albania,
 “ And *Caduell* king of Vinedocia. ——— ”

MALONE.

282. ——— *I stole these babes ;*] Shakspeare seems to intend Belarius for a good character, yet he makes him forget the injury which he has done to the young princes, whom he has robbed of a kingdom only to rob their father of heirs.—The latter part of this soliloquy is very inartificial, there being no particular reason why Belarius should now tell to himself what he could not know better by telling it. JOHNSON.

292. *Where is Posthumus ?* ———] Shakspeare's apparent ignorance of quantity is not the least among many proofs of his want of learning. Throughout this play he calls *Posthūmus*, *Posthūmus*, and *Arvirāgus*, *Arvirāgus*. It may be said that quantity in the age of our author did not appear to have been much regarded. In the tragedy of *Darius*, by William Alexander of Menstrie (lord Sterline) 1603, *Darīus* is always called *Darīus*, and *Euphrātes*, *Euphrātes* :

“ The diadem that *Darīus* erst had borne ———

“ The famous *Euphrātes* to be your border. ——— ”

Again, in the 21st Song of Drayton's *Polyolbion* :

“ That gliding go in state like swelling *Euphrātes*. ”

Throughout Sir Arthur Gorges' translation of Lucan, *Euphrātes* is likewise given instead of *Euphrātes*.

STEEVENS.

In *A Meeting Dialogue-wise between Nature, the Phœnix, and the Turtle-dove*, by R. Chester, 1601, where Shakspeare perhaps found the name of *Paladour*,
Arviragus

Arviragus is introduced, with the same neglect of quantity as in this play :

“ Windsor, a castle of exceeding strength,
“ First built by *Arvirāgus*, Britaine’s king.”

MALONE.

297. ———*haviour*——] This word, as often as it occurs in Shakspeare, should not be printed as an abbreviation of *behaviour*. *Haviour* was a word commonly used in his time. See Spenser, *Æglogue* 9.

“ Their ill *haviour* garres men missay.”

STEEVENS.

300. ———*if it be* summer news,

Smile to’t before :——] So, in our author’s 98th Sonnet :

“ Yet not the lays of birds, nor the sweet smell

“ Of different flowers in odour and in hue,

“ Could make me any *summer’s story* tell.”

MALONE.

303. ——*drug-damn’d*——] This is another allusion to Italian poisons. JOHNSON.

That drug-damn’d Italy hath out-crafted him,] Folio:

——*out-craftied*.

MALONE.

323. ——*worms of Nile* ;——] Serpents and dragons by the old writers were called *worms*. Of this, several instances are given in the last act of *Antony and Cleopatra*. STEEVENS.

325. ——*states*,] Persons of highest rank.

JOHNSON.

338. ——*Some jay of Italy*,] There is a prettiness in this expression ; *putta*, in Italian, signifying both a
jay

jay and a *whore* : I suppose from the gay feathers of that bird.

WARBURTON.

So, in the *Merry Wives*, &c. “teach him to know turtles from *jays*.”

STEEVENS.

339. *Whose mother was her painting,——*] *Some jay of Italy*, made by art the creature, not of nature, but of painting. In this sense *painting* may be not improperly termed her *mother*.

JOHNSON.

I met with a similar expression in one of the old comedies, but forgot to note the date or name of the piece :

“——a parcel of conceited feather-caps, *whose fathers were their garments*.”

STEEVENS.

In *All's Well that Ends Well*, we have :

“——whose judgments are

“Mere *fathers of their garments*.”

MALONE.

340. *Poor I am stale*, a garment out of fashion ;] This image occurs in *Westward for Smelts*, 1620, immediately at the conclusion of the tale on which our play is founded : “But (said the Brainford fish-wife) I like her *as a garment out of fashion*.”

STEEVENS.

The same idea occurs in *Antony and Cleopatra*, when on the death of Fulvia, Enobarbus thus strangely consoles Antony : “When it pleaseth the gods to take the wife of a man from him, it shews to man the tailors of the earth ; comforting therein, that when old robes are worn out, there are members to make new :—this grief brings a consolation, your old smock brings forth a new petticoat.”

HENLEY.

351. ————So, thou, Posthumus,

Wilt lay the leaven on all proper men ;] When

Posthumus thought his wife false, he unjustly scandalized the whole sex. His wife here, under the same impressions of his infidelity, attended with more provoking circumstances, acquits his sex, and lays the fault where it is due. The poet paints from nature. This is life and manners. The man thinks it a dishonour to the superiority of his understanding to be jilted, and therefore flatters his vanity into a conceit that the disgrace was inevitable from the general infidelity of the sex. The woman, on the contrary, not imagining her credit to be at all affected in the matter, never seeks out for so extravagant a consolation ; but at once eases her malice and her grief, by laying the crime and damage at the door of some obnoxious coquet.

WARBURTON.

371. *Something's afore't—]* The old copy reads,

Something's a-foot—

JOHNSON.

373. *The scriptures—]* So Ben Jonson, in *The Sad Shepherd* :

“The lover's *scriptures*, Heliodore's, or Tatius'.”

Shakspeare, however, means in this place, an opposition between *scripture*, in its common signification, and *heresy*.

STEEVENS.

387. *That now thou tir'st on,—]* A hawk is said to *tire* upon that which he pecks ; from *tirer*, French.

JOHNSON.

404. *To be unbent,—]* To have thy bow unbent ; alluding to a hunter.

JOHNSON.

450. —— *Now, if you could wear a mind*

Dark as your fortune is;——] To wear a dark mind, is to carry a mind impenetrable to the search of others. *Darkness*, applied to the *mind*, is *secrecy*, applied to the *fortune*, is *obscurity*. The next lines are obscure. *You must*, says Pisanio, *disguise that greatness, which, to appear hereafter in its proper form, cannot yet appear without great danger to itself.*

JOHNSON.

454. —— *full of view:——]* With opportunities of examining your affairs with your own eyes.

JOHNSON.

460. *Though peril to my modesty,——]* I read,
Through peril——

I would for such means adventure through peril of modesty; I would risque every thing but real dishonour.

JOHNSON.

468. —— *nay, you must*

*Forget that rarest treasure of your cheek,
Exposing it (but, O, the harder heart!*

Alack, no remedy)——] I think it very natural to reflect in this distress on the cruelty of Posthumus.

JOHNSON.

485. —— *(which you'll make him know,]* This is Hanmer's reading. The common books have it:

—— *which will make him know.*

Mr. Theobald, in one of his long notes, endeavours to prove, that it should be:

—— *which will make him so.*

He is followed by Dr. Warburton.

JOHNSON.

493. —————we'll even

All that good time will give us:—] We'll make our work even with our time; we'll do what time will allow.

JOHNSON.

494. —————This attempt

I am soldier to,—] i. e. I have inlisted and bound myself to it.

WARBURTON.

592. *And that she hath all courtly parts more exquisite Than lady, ladies, woman; from every one*

The best she hath,—] She has all courtly parts, says he, more exquisite than any lady, than all ladies, than all womankind.

JOHNSON.

There is a similar passage in *All's Well that Ends Well*, act ii. sc. 3. "To any count; to all counts; to what is man."

TOLLET.

629. *Or this, or perish.*] These words, I think, belong to Cloten, who, requiring the paper, says:

Let's see't: I will pursue her

Even to Augustus' throne. Or this, or perish.

Then Pisanio giving the paper, says to himself:

She's far enough, &c.

JOHNSON.

I own I am of a different opinion. *Or this, or perish*, properly belongs to Pisanio, who says to himself, as he gives the paper into the hands of Cloten, *I must either give it him freely, or perish in my attempt to keep it*: or else the words may be considered as a reply to Cloten's boast of following her to the throne of Augustus, and are added slily: *You will either do what you say, or perish, which is the more probable of the two.*

STEEVENS.

I cannot but think Dr. Johnson in the right, from the account of this transaction which Pisanio afterwards gave :

“ ————— Lord Cloten,

“ Upon my lady’s missing, came to me,

“ With his sword drawn ; foam’d at the mouth,
and swore,

“ If I discover’d not which way she was gone,

“ It was my instant death : By accident,

“ I had a feigned letter of my master’s

“ Then in my pocket,” &c.

But if the words, *Or this, or perish*, belong to Pisanio, as the letter was *feigned*, they must have been spoken out, not aside.

HENLEY.

706. *Is sorer*,——] Is a *greater*, or *heavier* crime.

JOHNSON.

716. *If any thing that’s civil*,——] *Civil*, for human creature.

WARBURTON.

If any thing that’s civil, speak ; if savage,

Take, or lend.——] She is in doubt, whether this cave be the habitation of a man or beast. If it be the former, she bids him *speak* ; if the latter, that is, the den of a savage beast, what then ? *Take or lend*—We should read :

Take or ’t end.——

i. e. Take my life ere famine end it. *Or* was commonly used for *ere* : this agrees to all that went before.

WARBURTON.

I suppose the emendation proposed will not easily be received ; it is strained and obscure, and the objection

jection against Hanmer's reading is likewise very strong. I question whether, after the words, *if savage*, a line be not lost. I can offer nothing better than to read,

———Ho! who's here?

If any thing that's civil, *take or lend*;

If savage, *speake*.

If you are *civilized* and *peaceable*, take a price for what I want, or *lend* it for a future recompence; if you are *rough inhospitable* inhabitants of the mountain, *speake*, that I may know my state. JOHNSON.

Dr. Johnson's interpretation of these words is confirmed by what Imogen says afterwards—

“ I call'd, and thought to have *begg'd* or *bought*.”

MALONE.

If any thing that's civil, speake; if savage,

Take or lend.—Ho!———] It is by no means necessary to suppose that *savage hold* signifies the habitation of a *beast*. It may as well be used for the cave of a *savage*, or *wild man*, who, in the romances of the time, were represented as residing in the woods, like the famous *Orson*, *Bremo* in the play of *Mucedorus*, or the *savage* in the seventh canto of the fourth book of Spenser's *Faery Queen*, and the 6th B. C. 4.

STEEVENS.

May not, *if any thing that's civil*, intimate the chance of this cave's being the abode of *one amenable to the laws of society*, in opposition to the greater probability of its belonging to an *out-law*?—Robin Hood, Adam Bell, and Clym of the Clough, were all of them wood-

men of the latter kind; and it may be observed, that persons of a similar character, who still range the woods beyond the precincts of Virginia and the reach of laws, subsist entirely on the deer they can shoot; are not only famed for being the best marksmen, but are called *woodmen*, to the present hour. HENLEY.

779. ————*then had my prize*

Been less; and so more equal ballasting] The meaning is—Had I been less a prize, I should not have been too heavy for Posthumus. JOHNSON.

791. *That nothing gift of differing multitudes)]* The poet must mean, that court, that obsequious adoration, which the shifting vulgar pay to the great, is a tribute of no price or value. I am persuaded therefore our poet coined this participle from the French verb, and wrote:

That nothing gift of *defer*ing multitudes.

i. e. obsequious, paying deference.—Deferer, *Ceder par respect à quelqu'un, obeir, condescendre, &c.*—Deferent, *civil, respectueux, &c.* Richelet. THEOBALD.

He is followed by Sir T. Hanmer and Dr. Warburton; but I do not see why *differing* may not be a general epithet, and the expression equivalent to the *many-headed* rabble. JOHNSON.

Should not the passage be pointed thus:

—————laying by

That nothing, gift of differing multitudes—

The sense seems to be:—*throwing out of the account shew of respect, which has nothing in it intrinsically good, but is the mere tribute of his numerous* INFERI-

ORS:

ORS :—*differing* is here used, as in various passages of Scripture, to express the inferiority of one object when contrasted with another. HENLEY.

805. *That since the common men are now in action
'Gainst the Pannonians and Dalmatians;
And that, &c.]* These facts are historical.

STEEVENS.

811. —and to you, the tribunes,
For this immediate levy, he commands
His absolute commission.—] The mean-
ing is, he commands the commission to be given to you.
So we say, I ordered the materials to the workmen.

JOHNSON.

ACT IV.

Line 14. —*IMPERSEVERANT*—] *Imperse-
verant* may mean no more than *perseverant*, like *im-
bosom'd*, *impassion'd*, *immask'd*. STEEVENS.

18. —before thy face :—] Posthumus was to
have his head struck off, and then his garments cut
to pieces before his face; we should read—*her* face,
i. e. Imogen's, done to despight her, who had said,
she esteemed Posthumus's garment above the person
of Cloten. WARBURTON.

38. *Stick to your journal course: the breach of custom
Is breach of all.—]* Keep your daily course
uninterrupted;

uninterrupted ; if the stated plan of life is once broken, nothing follows but confusion. JOHNSON.

46. *How much the quantity,———]* I read,
As much the quantity. JOHNSON.

64. *——So please you, sir.]* I cannot relish this *courtly phrase* from the mouth of Arviragus. It should rather, I think, begin Imogen's speech. TYRWHITT.

72. *I could not stir him :]* Not *move* him to tell his story. JOHNSON.

73. *——gentle, but unfortunate ;]* Gentle, is well born, of birth above the vulgar. JOHNSON.

100. *Mingle their spurs together.]* Spurs, an old word from the fibres of a tree. POPE.

102. *——stinking elder,——]* Shakspeare had only seen *English vines* which grow against walls, and therefore may be sometimes entangled with the *elder*. Perhaps we should read—*untwine from the vine*.

JOHNSON.

Sir John Hawkins proposes to read *entwine*. He says, “ Let the stinking elder [*Grief*] *entwine* his root with the vine [*Patience*], and in the end *Patience* must outgrow *Grief*.” STEEVENS.

There is no need of alteration. The elder is a plant whose roots are much shorter lived than the vine's, and as those of the vine swell and outgrow them, they must of necessity loosen their hold. HENLEY.

104. *It is great morning.—]* A Gallicism. *Grand jour*. The same expression occurs also in *Troilus and Cressida*. STEEVENS.

130. *No, nor thy tailor, rascal,
Who is thy grandfather; he made those clothes,
Which, as it seems, make thee.*] See a note on
a similar passage in a former scene :

“ Whose mother was her painting.” STEEVENS.

157. *Yield, rustic mountaineer.*] I believe, upon examination, the character of Cloten will not prove a very consistent one. Act I. scene 4. the lords who are conversing with him on the subject of his rencontre with Posthumus, represent the latter as having neither put forth his strength or courage, but still advancing forwards to the prince, who retired before him; yet at this his last appearance, we see him fighting gallantly, and falling by the hand of Arviragus. The same persons afterwards speak of him as of a mere ass or idiot; and yet, act iii. scene 1. he returns one of the noblest and most reasonable answers to the Roman envoy: and the rest of his conversation on the same occasion, though *it may lack form a little*, by no means resembles the language of folly. He behaves with proper dignity and civility at parting with Lucius, and yet is ridiculous and brutal in his treatment of Imogen. Belarius describes him as not having sense enough to know what fear is (which he defines as being sometimes the effect of judgment); and yet he forms very artful schemes for gaining the affection of his mistress, by means of her attendants, to get her person into his power afterwards; and seems to be no less acquainted with the character of his father, and the ascendancy the queen maintained
over

over his uxorious weakness. We find Cloten, in short, represented at once as brave and dastardly, civil and brutal, sagacious and foolish, without that subtilty of distinction, and those shades of gradation between sense and folly, virtue and vice, which constitute the excellence of such mixed characters as Polonius in *Hamlet*, and the Nurse in *Romeo and Juliet*.

STEEVENS.

162. ———*the snatches in his voice,*

And burst of speaking,———] This is one of our author's strokes of observation. An abrupt and tumultuous utterance very frequently accompanies a confused and cloudy understanding. JOHNSON.

168. In the old editions :

Being scarce made up,

I mean, to man, he had not apprehension

Of roaring terrors: for defect of judgment

Is oft the cause of fear,———] If I understand this passage, it is mock reasoning as it stands, and the text must have been slightly corrupted. Belarius is giving a description of what Cloten formerly was; and in answer to what Arviragus says of *his being so fell*. “Ay, says Belarius, he was so fell; and being scarce then at man's estate, he had no apprehension of roaring terrors, *i. e.* of any thing that could check him with fears.” But then, how does the inference come in, built upon this? *For defect of judgment is oft the cause of fear*. I think the poet meant to have said the mere contrary. Cloten was defective in judgment, and therefore did not fear. Apprehensions
of

of fear grow from a judgment in weighing dangers. And a very easy change, from the traces of the letters, gives us this sense, and reconciles the reasoning of the whole passage :

———for *th'* effect of judgment

Is oft the cause of fear.———

THEOBALD.

Hanmer reads, with equal justness of sentiment :

———for defect of judgment

Is oft the *cure* of fear.———

But, I think, the play of *effect* and *cause* more resembling the manner of our author. JOHNSON.

If *fear*, as in other passages of Shakspeare, be understood in an active signification for what may cause fear, it means that Cloten's defect of judgment caused him to commit actions to the terror of others, without due consideration of his own danger therein. Thus in *King Henry IV. Part II.*

———all these bold *fears*,

Thou seest with peril I have answered.

TOLLET.

178. *I am perfect, what :——]* I am well informed, what. So in this play :

I'm *perfect*, the Pannonians are in arms.

JOHNSON.

181. ——*take us in,*] To *take in* means, to conquer, to subdue. So, in *Antony and Cleopatra* :

“ ——cut the Ionian seas,

“ And *take in* Toryne.”

STEEVENS.

190. For *we do fear the law?*——] *For*, is here used in the sense of *because*. MALONE.

194. ——— *Though his honour*
Was nothing but mutation;—] Mr. Theobald, as usual, not understanding this, turns *honour* to *humour*. But the text is right, and means, that the only notion he had of honour, was the fashion, which was perpetually changing. A fine stroke of satire, well expressed. WARBURTON.

213. *Did make my way long forth.*] Fidele's sickness made my *walk forth* from the cave *tedious*.

JOHNSON.

226. ——— *revenges,*
That possible strength might meet,—] Such pursuit of vengeance as fell within any possibility of opposition. JOHNSON.

237. *I'd let a parish of such Cloten's blood,*] I would, says the young prince, to recover Fidele, kill as many Clotens as would fill a *parish*. JOHNSON.

“His visage,” says Fenner of a *catchpole*, “was almost eaten through with pock-holes, so that half a *parish* of children might have played at cherry-pit in his face.” FARMER.

239. *O thou goddess,*
Thou divine Nature, thou thyself thou blazon'st
In these two princely boys!—] So the first folio. The second reads,

“Thou divine Nature, thyself thou blazon'st!”

REED.

280. *O, melancholy!*
Who ever yet could sound thy bottom? find
The ooze, to shew what coast thy sluggish crare

Might easiliest harbour in?—] The folio reads,

——thy sluggish *care* :

which Dr. Warburton allows to be a plausible reading, but substitutes *carrack* in its room ; and with this Dr. Johnson tacitly acquiesces, and inserts it in the text. Mr. Simpson, in his notes on Beaumont and Fletcher, has retrieved the true reading, which is,

——thy sluggish *crare*.

See *The Captain*, act i. sc. 2.

“ ——let him venture

“ In some decay'd *crare* of his own.”

A *crare*, says the author of *The Revisal*, is a small trading vessel, called in the Latin of the middle ages *crayera*. The same word, though somewhat differently spelt, occurs in Harrington's translation of *Ariosto*, Book XXXIX. stanza 28.

“ A miracle it was to see them grown

“ To ships, and barks, with gallies, bulks, and
crayes,

“ Each vessel having tackling of her own,

“ With sails and oars to help at all essays.”

Again, in Heywood's *Golden Age*, 1611.

“ Behold a form to make your *craers* and barks.”

Again, in Drayton's *Miseries of Queen Margaret* :

“ After a long chase took this little *cray*,

“ Which he suppos'd him safely should convey.”

Again, in the 22d Song of Drayton's *Polyolbion* :

“ ——some shell, or little *crea*,

“ Hard labouring for the land on the high work-
ing sea.”

Again, in *Amintas for his Phillis*, published in *England's Helicon*, 1614 :

“Till thus my soule doth passe in Charon's *crare*.”

Mr. Tollet observes that the word often occurs in Holinshed, as twice, p. 906, Vol. II. STEEVENS.

The word is used in the stat. 2 Jac. I. c. 32. “*the owner of every ship, vessel, or crayer*.” TYRWHITT.

284. —but I,] This is the reading of the first folio, which later editors not understanding, have changed into *but ah!* The meaning of the passage I take to be this:—*Jove knows, what man thou might'st have made, but I know, thou diedst, &c.* TYRWHITT.

—————but I,

Thou dy'dst, a most rare boy, of melancholy!—] I believe “*but ah!*” to be the true reading. *Ay* is through the first folio, and in all books of that time, printed instead of *ah!* Hence probably *I*, which was used for the affirmative particle *ay*, crept into the text here.

Heaven knows (says Belarius), *what a man thou would'st have been, hadst thou lived, but alas! thou diedst of melancholy, while yet only a most accomplished boy.* MALONE.

294. —clouted brogues—] Are shoes strengthened with *clout* or *kob-nails*. In some parts of England, thin plates of iron, called *clouts*, are likewise fixed to the shoes of ploughmen and other rusticks.

STEEVENS.

296. *Why, he but sleeps:]* I cannot forbear to introduce a passage somewhat like this, from Webster's
White

White Devil, or Vittoria Corombona, on account of its singular beauty :

“ Oh, thou soft natural death! thou art joint twin

“ To sweetest slumber! no rough-bearded comet

“ Stares on thy mild departure : the dull owl

“ Beats not against thy casement : the hoarse wolf

“ Scents not thy carrion :—pity winds thy corse,

“ While horror waits on princes !” STEEVENS.

300. *With fairest flowers*

Whilst summer lasts, &c.] So, in Pericles Prince of Tyre :

“ No, I will rob Tellus of her weede

“ To strewe thy greene with flowers: the yellowes, blues,

“ The purple violets and marygolds,

“ Shall as a carpet hang upon *thy grave*

“ *While summer dayes doth last.*” STEEVENS.

306. — *The ruddock would,*

With charitable bill——bring thee all this ;

Yea, and furr'd moss besides, when flowers are none,

To winter-ground thy corse.—] To winter-ground a plant, is to protect it from the inclemency of the winter-season, by straw, dung, &c. laid over it. This precaution is commonly taken in respect of tender trees or flowers, such as Arviragus, who loved Fidele, represents her to be.

The *ruddock* is the *red-breast*, and is so called by Chaucer and Spenser :

“ The tame *ruddock*, and the coward kite.”

The office of covering the dead is likewise ascribed to the *ruddock*, by Drayton, in his poem called *The Owl* :

“ Cov’ring with moss the dead’s unclosed eye,
“ The little *red-breast* teacheth charitie.”

STEEVENS.

—*the ruddock would, &c.*] Is this an allusion to the *babes of the wood*, or was the notion of the red-breast covering dead bodies, general before the writing that ballad ?

PERCY.

This passage is imitated by Webster in his tragedy of *The White Devil*; and in such a manner, as confirms the old reading.

FARMER.

Which of these two plays was first written, cannot now be determined. Webster’s play was published in 1612, that of Shakspeare did not appear in print till 1623. In the preface to the edition of Webster’s play, he thus speaks of Shakspeare : “ And lastly (without wrong last to be named), the right happy and copious industry of M. Shakspeare,” &c.

STEEVENS.

We may fairly conclude that Webster imitated Shakspeare; for in the same page to which Dr. Farmer has referred the foregoing lines, is found a passage taken almost literally from *Hamlet*. It is spoken by a distracted lady :

“ —you’re

“ ——you’re very welcome ;

“ Here’s rosemary for you, and rue for you ;

“ Heart’s-ease for you ; I pray make much of it ;

“ I have left more for myself.”

The lines cited by Dr. Farmer stand thus in *The White Devil* :

“ Call for the robin-red-breast and the wren,

“ Since o’er shady groves they hover,

“ And with leaves and flowers do cover

“ The friendless bodies of unburied men ;

“ Call unto his funeral dole

“ The ant, the field-mouse, and the mole,

“ To rear him hillocks that shall keep him
warm.”

Dr. Warburton hath asked, “ What sense is there in *winter-grounding* a corse with *moss* ?” But *winter-ground* does not refer to *moss*, but to the last antecedent, *flowers*. The passage should therefore, in my opinion, be printed thus :

Yea, and furr’d moss beside—when flowers are
none

To winter-ground thy corse.

i. e. you shall have also a covering of moss, when there are no flowers to adorn thy grave with that ornament with which WINTER is usually decorated. So, in *Cupid’s Revenge*, by Beaumont and Fletcher, 1625 : “ He looks like WINTER, stuck here and there with fresh *flowers*.” MALONE,

332. *He was paid for that :——*] Hammer reads,
He has paid for that :——

F i i j

rather

rather plausibly than rightly. *Paid* is for *punished*.
So Jonson :

“ Twenty things more, my friend, which you
know due,

“ For which, or pay me quickly, or I’ll *pay* you.”

JOHNSON.

333. ————*reverence*

(*That angel of the world*),——] *Reverence*, or
due regard to subordination, is the power that keeps
peace and order in the world. JOHNSON.

354. *Fear no more, &c.*] This is the topic of con-
solation that nature dictates to all men on these occa-
sions. The same farewell we have over the dead body
in Lucian. Τέκνον ἄθλιον ἔχει διψήσεις, ἔχει πεινήσεις,
&c. WARBURTON.

358. *The sceptre, learning, &c.*] The poet’s sen-
timent seems to have been this :—All human excel-
lence is equally subject to the stroke of death : neither
the power of kings, nor the science of scholars, nor
the art of those whose immediate study is the pro-
longation of life, can protect them from the final
destiny of man. JOHNSON.

362. *Fear not slander, &c.*] Perhaps,

Fear not slander’s censure rash. JOHNSON.

365. *Consign to thee,——*] So, in *Romeo and Juliet* :

—————*seal*

A dateless bargain to engrossing death.

To consign to thee, is to *seal* the same contract with thee,
i. e. add their names to thine upon the register of
death. STEEVENS.

370. *Quiet consummation have;*] *Consummation* is used in the same sense in *K. Edward III.* 1599 :

“ My soul will yield this castle of my flesh,
 “ This mangled tribute, with all willingness,
 “ To darkness, *consummation*, dust, and worms.”

STEEVENS.

371. —*thy grave!*] For the obsequies of Fidele, a song was written by my unhappy friend, Mr. William Collins, of Chichester, a man of uncommon learning and abilities. I shall give it a place at the end of the play, in honour of his memory.

JOHNSON.

383. *'Ods pittikins!*——] This diminutive adjuration is used by Decker and Webster in *Westward Hoe*, 1607 ; in the *Shoemaker's Holiday*, or the *Gentle Craft*, 1610 : It is derived from *God's my pity*, which likewise occurs in *Cymbeline*.

STEEVENS.

401. ——*his Jovial face*——] *Jovial* face signifies, in this place, such a face as belongs to Jove. It is frequently used in the same sense by other old dramatick writers. So Heywood, in *The Silver Age* :

“ ——Alcides here will stand,
 “ To plague you all with his high *jovial* hand.”

Again, in Heywood's *Rape of Lucrece*, 1630 :

“ Thou *jovial* hand hold up thy sceptre high.”

Again, in his *Golden Age*, 1611, speaking of Jupiter :

“ ——all that stand,
 “ Sink in the weight of his high *jovial* hand.”

STEEVENS.

405. *Conspir'd with, &c.*] The old copy reads thus :

—————thou

Conspir'd with that *irregulous* divel, Cloten.
I suppose it should be,

Conspir'd with *th'* *irreligious* devil, Cloten.

JOHNSON.

Irregulous (if there be such a word) must mean lawless, licentious, out of rule, *jura negans sibi nata*. In Reinolds's *God's Revenge against Adultery*, p. 121, I meet with "*irregulated* lust." STEEVENS.

439. *Last night the very gods shew'd me a vision:]*
The *very gods*, the gods themselves immediately, and not by the intervention of other agents or instruments.

WARBURTON.

458. —————*who was he,*
That, otherwise than noble nature did,
Hath alter'd that good picture?—] To do a picture, and a picture is well done, are standing phrases; the question therefore is, Who has altered this picture, so as to make it otherwise than nature did it? JOHNSON.

Olivia speaking of her own beauty, as of a *picture*, asks Viola, if it "*is not well done?*" STEEVENS.

Fecit was, till lately, the technical term universally annexed to pictures and engravings. HENLEY.

474. *Richard du Champ.—*] Shakspeare was indebted for his modern names (which sometimes are mixed with ancient ones), as well as his anachronisms, to the fashionable novels of his time. In a collection
of

of stories, entitled *A Petite Palace of Pettie his Pleasure*, 1576, I find the following circumstances of ignorance and absurdity: In the story of the Horatii and the Curiatii, the *roaring of cannons* is mentioned. Cephalus and Procris are said to be of the court of Venice; and “*that her father wrought so with the duke, that this Cephalus was sent post in ambassage to the Turke.*—— Eriphile, after the death of her husband Amphiaraus (*the Theban prophet*), calling to mind the affection wherein *Don Infortunio* was drowned towards her,” &c. &c.

STEEVENS.

488. ——*these poor pick-axes*——] Meaning her fingers.

JOHNSON.

500. ——*arm him*.——] That is, *Take him up in your arms*.

HANMER.

504. *Cymbeline's palace*.] This scene is omitted against all authority by Sir T. Hanmer. It is indeed of no great use in the progress of the fable, yet it makes a regular preparation for the next act.

JOHNSON.

The fact is, that Sir Thomas Hanmer has inserted this supposed omission as the eighth scene of act iii. The scene which in Dr. Johnson's first edition is the eighth of act iii. is printed in a small letter under it in Hanmer's, on a supposition that it was spurious. In this impression it is the third scene of act iv. and that which in Johnson is the eighth scene of act iv. is in this the seventh scene.

STEEVENS.

526. *And will*,——] I think it should be read,

And he'll.——

STEEVENS.

528.

528. ———our jealousy

Does yet depend.] My suspicion is yet undetermined; if I do not condemn you, I likewise have not acquitted you. We now say, the *cause* is *depending*.
JOHNSON.

535. *I am amaz'd with matter.*] *i. e.* confounded by variety of business. So, in *King John*:

“I am *amaz'd*, methinks, and lose my way,

“Among the thorns and dangers of this world.”

STEEVENS.

537. *Your preparation, &c.*] Your forces are able to *face* such an army as we hear the enemy will bring against us.
JOHNSON

545. *I heard no letter*—] I suppose we should read with Hanmer,

I've had no letter.—

STEEVENS

Perhaps, “I heard no *later*.”

MUSGRAVE.

Perhaps *letter* here means, not an epistle, but the elemental part of a syllable. This might have been a phrase in Shakspeare's time. We yet say—I have not *heard* a *syllable* from him.
MALONE.

553. ———to the note o' the king,——] I will so distinguish myself, the king shall remark my valour.

JOHNSON.

568. ———nor muster'd] Folio,

——not muster'd.

MALONE.

569. ———a render

Where we have liv'd;——] An account of our place of abode. This dialogue is a just representation of the superfluous caution of an old man.

JOHNSON.

Render

Render is used in a similar sense in *Timon*, act v.

“ And sends us forth to make their sorrow’d
render.” STEEVENS.

571. — *whose answer* —] The *retaliation* of the
death of Cloten would be *death*, &c. JOHNSON.

578. — *their quarter’d fires*, —] Their fires
regularly disposed. JOHNSON.

ACT V.

Line 1. — **BLOODY** *handkerchief.*] The bloody
token of Imogen’s death, which Pisanio, in the fore-
going act, determined to send. JOHNSON.

1. *Yea, bloody cloth, &c.*] This is a soliloquy of
nature, uttered when the effervescence of a mind agi-
tated and perturbed, spontaneously and inadvertently
discharges itself in words. The speech, throughout
all its tenor, if the last conceit be excepted, seems to
issue warm from the heart. He first condemns his
own violence; then tries to disburden himself, by
imputing part of the crime to Pisanio; he next soothes
his mind to an artificial and momentary tranquillity,
by trying to think that he has been only an instrument
of the gods for the happiness of Imogen. He is now
grown reasonable enough to determine, that having
done so much evil, he will do no more; that he will

not fight against the country which he has already injured; but as life is not longer supportable, he will die in a just cause, and die with the obscurity of a man who does not think himself worthy to be remembered. JOHNSON.

1. ——— *I wish'd*] The old copy reads,
I am wish'd. STEEVENS.

5. *For wrying but a little?—*] This uncommon verb is likewise used by Stanyhurst, in the third book of his translation of Virgil, 1582 :

“the maysters *wrye* the vessels.”

Again, in Daniel's *Cleopatra*, 1599 :

“——in her sinking down, she *wryes*

“The diadem.”—— STEEVENS.

9. ——— *to put on*——] Is to *incite*, to *instigate*.

JOHNSON,

So, in *Macbeth* :

“——the powers above,

“*Put on* their instruments.” STEEVENS.

14. ——— *each elder worse* ;] The last deed is certainly not the oldest, but Shakspeare calls the *deed* of an *elder* man an *elder deed*. JOHNSON.

—— *each elder worse* ;] *i. e.* where corruptions are, they grow with years, and the oldest sinner is the greatest. You, gods, permit some to proceed in iniquity, and the older such are, the more their crime. TOLLET.

15. *And make them dread it, to the doers' thrift.*] The divinity-schools have not furnished juster observations on the conduct of Providence, than Post-humus

humus gives us here in his private reflections. You, gods, says he, act in a different manner with your different creatures;

You snatch some hence for little faults; that's love,

To have them fall no more.——

Others, says our poet, you permit to live on, to multiply and increase in crimes;

And make them *dread it*, to the doers' thrift:

Here is a relative, without an antecedent substantive; which is a breach of grammar. We must certainly read:

And make them *dreaded*, to the doers' thrift.

i. e. others you permit to aggravate one crime with more; which enormities not only make them revered and dreaded, but turn in other kinds to their advantage. Dignity, respect, and profit, accrue to them from crimes committed with impunity. THEOBALD.

However ungrammatical, I believe the old reading is the true one. To make them *dread it*, is to make them *persevere in the commission of dreadful actions*. Dr. Johnson has observed on a passage in *Hamlet*, that Pope and Rowe have not refused this mode of speaking:—"To sinner it or saint it"—and "to coy it."

STEEVENS.

16. ——Do your best wills,

And make me blest to obey!——] So the copies.

It was more in the manner of our author to have written,

——Do your *blest* wills,

And make me blest t' obey.—— JOHNSON.

37. ———*this carle,*] *Carl* or *churl* (cœopl, Sax.) is a clown or husbandman. REMARKS.

Mr. Reed remarks from Verstigan, that *ceorle*, now written *churle*, anciently signified a sturdy fellow.

Carlot is a word of the same signification, and occurs in our author's *As You Like It*. Again, in an ancient *interlude* or *morality*, printed by Rastell, without title or date,

“A *carlys* sonne, brought up of nought.”

The thought seems to have been imitated in *Philaster* :

“The gods take part against me ; could this *boor*

“Have held me thus else ?” STEEVENS.

70. *Close by the battle, &c.*] The stopping of the Roman army by three persons, is an allusion to the story of the Hays, as related by Holinshed in his *History of Scotland*, p. 155 : “There was neere to the place of the battell, a long lane, fensed on the sides with ditches and walles made of turfe, through the which the Scots which fled were beaten downe by the enemies on heapes.

“Here Haie with his sons supposing they might best staie the fight, placed themselves overthwart the lane, beat them backe whom they met fleeing, and spared neither friend nor foe ; but downe they went all such as came within their reach, wherewith divers hardie personages cried unto their fellowes to returne backe unto the battell,” &c.

It appears from Peck's *New Memoirs*, &c. article 88, that Milton intended to have written a play on this subject. MUSGRAVE.

76. *The country base, —*] i. e. A rustick game called

called *prison-bars*, vulgarly *prison-base*. So, in the *Tragedy of Hoffman*, 1632 :

“ ——I'll run a little course

“ At *base* or barley-brake——”

Again, in the *Antipodes*, 1638 :

“ ——my men can run at *base*.”

Again, in the 30th Song of Drayton's *Polyolbion* :

“ At hood-wink, barley-brake, at tick, or *prison-base*.”

Again, in Spenser's *Faery Queen*, B. V. c. viii.

“ So ran they all as they had been at *bace*.”

STEEVENS.

78. ——for preservation cas'd, or shame)] Shame for modesty.

WARBURTON.

107. ——bugs——] Terrors.

JOHNSON.

So, in *The Spanish Tragedy*, 1605 :

“ Where nought but furies, *bugs*, and tortures dwell.”

So, in the *Battle of Alcazar*, 1594 :

“ Is Amurath Bassa such a *bug*,

“ That he is mark'd to do this doughty deed?”

STEEVENS.

110. *Nay, do not wonder at it:——*)] Posthumus first bids him not wonder, then tells him, in another mode of reproach, that wonder is all that he was made for.

JOHNSON.

127. ——*I, in mine own woe charm'd,*)] Alluding to the common superstition of *charms* being powerful enough to keep men unhurt in battle. It was derived from our Saxon ancestors, and so is common to us

with the Germans, who are above all other people given to this superstition ; which made Erasmus, where, in his *Moriæ Encomium*, he gives to each nation its proper characteristick, say, “*Germani corporum proceritate & magiæ cognitione sibi placent.*” And Prior, in his *Alma* :

“North Britons hence have *second sight* ;

“And Germans free from *gun-shot fight.*”

WARBURTON.

See a note on *Macbeth*, act v. sc. ult. So, in Drayton's *Nymphidia* :

Their seconds minister an oath

Which was indifferent to them both,

That, on their knightly faith and troth,

No magick them supplied ;

And sought them that they had no charms

Wherewith to work each other's harms,

But came with simple open arms

To have their causes tried.

STEEVENS.

133. —[*favourer to the Roman.*] The editions before Hanmer's for Roman read Briton ; and Dr. Warburton reads Briton still. JOHNSON.

138. —[*great the answer be*] *Answer*, as once in this play before, is *retaliation*. JOHNSON.

145. —[*a silly habit,*] *Silly* is *simple* or *rustick*. So in *King Lear* :

“—twenty silly ducking observants”—

STEEVENS.

146. *That gave the affront with them.*] That is, that turned their faces to the enemy. JOHNSON.

So,

So, in Ben Jonson's *Alchymist*:

“To-day thou shalt have ingots, and to-morrow
“Give lords the affront.” STEEVENS.

156. *You shall not now be stolen,——*] The wit of the gaoler alludes to the custom of putting a lock on a horse's leg, when he is turned to pasture.

JOHNSON.

171. *———*to satisfy,

If of my freedom 'tis the main part, take

No stricter render of me, than my all.] Post-

humus questions whether contrition be sufficient atonement for guilt. Then, to satisfy the offended gods, he desires them to take no more than his present all, that is, his life, if it is the *main part*, the chief point, or principal condition of his freedom, *i. e.* of his freedom from future punishment. This interpretation appears to be warranted by the former part of the speech.

STEEVENS.

184. *—cold bonds.—*] This equivocal use of *bonds*, is another instance of our author's infelicity in pathetic speeches.

JOHNSON.

186. *Solemn musick, &c.*] Here follow a *vision*, a *masque*, and a *prophecy*, which interrupt the fable without the least necessity, and unmeasurably lengthen this act. I think it plainly foisted in afterwards for mere show, and apparently not of Shakspeare. POPE.

Every reader must be of the same opinion. The subsequent narratives of Posthumus, which render this masque, &c. unnecessary (or perhaps the scenical directions supplied by the poet himself), seem to have

excited some manager of a theatre to disgrace the play by the present metrical interpolation. Shakspeare, who has conducted his fifth act with such matchless skill, could never have designed the vision to be twice described by Posthumus, had this contemptible nonsense been previously delivered on the stage. The following passage from Dr. Farmer's *Essay*, will shew that it was no unusual thing for the players to indulge themselves in making additions equally unjustifiable. —“We have a sufficient instance of the liberties taken by the actors, in an old pamphlet, by Nash, called *Lenten Stuffe, with the Prayse of the Red Herring*, 4to. 1599, where he assures us, that in a play of his called *The Isle of Dogs, foure acts*, without his consent, or the least guess of his drift or scope, were supplied by the players.” STEEVENS.

249. *Jupiter descends*——] It appears from *Acolastus*, a comedy by T. Palsgrave, chaplain to King Henry VIII. bl. let. 1540, that the descent of deities was common to our stage in its earliest state. “Of whyche the lyke thyng is used to be shewed now-a-days in stage-plaies, when some *God* or some *Saynt* is made to appere forth of a cloude, and succoureth the parties which seemed to be towardes some great danger, through the Soudan's crueltie.” The author, for fear this description should not be supposed to extend itself to our theatres, adds in a marginal note, “the lyke maner used nowe at our days in stage playes.” STEEVENS.

274. *Prunes the immortal wing*,——] A bird is said

said to *prune* himself, when he clears his feathers from superfluities. STEEVENS.

274. —cloys *his beak*,] Perhaps we should read,
—claws his beak. TYRWHITT.

A *cley* is the same with a *claw* in old language.

FARMER.

So, in Gower, *De Confessione Amantis*, Lib. IV. fol. 69.

“ And as a catte wold ete fishes

“ Without wetynge of his *clees*.”

Again, in Ben Jonson's *Underwoods*:

“ ————from the seize

“ Of vulture death and those relentless *cleys*.”

Barrett, in his *Alvearie*, 1580, speaks “ of a disease in cattell betwixt the *clees* of their feete.” And in the *Book of Hawking*, &c. bl. let. no date, under the article *Pounces*, it is said, “ The *cleis* within the fote ye shall call aright her pounces.” To *claw* their beaks, is an accustomed action with hawks and eagles.

STEEVENS.

319. —sorry *that you have paid too much, and sorry that you are paid too much*; —] *i. e.* sorry that you *have paid* too much out of your pocket, and sorry that you *are paid*, or *subdued*, too much by the liquor. So Falstaff:

“ —seven of the eleven I *pay'd*.” STEEVENS.

322. —being drawn of *heaviness*:] Drawn is *embowell'd*, *exenterated*. So, in common language, a fowl is said to be *drawn*, when its intestines are taken out. STEEVENS.

325. ———*debitor and creditor*———] For an *accounting book*. JOHNSON.

340. ———*jump the after-inquiry*———] That is, *venture* at it without thought. So, in *Macbeth* :

“ We’d *jump* the life to come.” JOHNSON.

357. ———*I never saw one so prone*.] *i. e.* forward. In this sense the word is used in Wilfride Holme’s poem, entitled *The Fall and evil Success of Rebellion*, &c. 1537 :

“ Thus lay they in Doncaster, with curtal and serpentine,

“ With bombard and basilisk, with men *prone* and vigorous.”

Again, in Sir A. Gorges’ translation of the sixth book of Lucan :

“ ———Thessalian fierie steeds,

“ For use of war so *prone* and fit.” STEEVENS.

365. *Scene V.*] Let those who talk so confidently about the skill of Shakspeare’s contemporary, Jonson, point out the conclusion of any one of his plays, which is wrought with more artifice, and yet a less degree of dramatic violence, than this. In the scene before us, all the surviving characters are assembled ; and at the expence of whatever incongruity the former events may have been produced, perhaps little can be discovered on this occasion to offend the most scrupulous advocate for regularity : and, I think, as little is found wanting to satisfy the spectator by a catastrophe which is intricate without confusion, and not more rich in ornament than in nature. STEEVENS.

374. ———one that promis'd nought

But beggary and poor looks.] To promise nothing but poor looks, may be, to give no promise of courageous behaviour. JOHNSON.

So, in *King Richard II.*

“To look so poorly, and to speak so fair.”

STEEVENS.

389. ———knights o' the battle;—] Thus in Stowe's *Chronicle*, p. 164, edit. 1615: “Philip of France made Arthur Plantagenet knight of the fielde.”

STEEVENS.

464. So feat,——] So ready; so dextrous in waiting. JOHNSON.

470. ——favour is familiar——] I am acquainted with his countenance. JOHNSON.

540. Quail to remember,——] To quail is to sink into dejection. The word is common to many authors. STEEVENS.

554. ——for feature, laming] Feature for proportion of parts. WARBURTON.

583. ——a carbuncle] So, in *Antony and Cleopatra*:

“He has deserv'd it, were it carbuncled

“Like Phæbus' car.”

STEEVENS.

597. ——averring notes] Such marks of the chamber and pictures, as averred or confirmed my report. JOHNSON.

609. Some upright justicer!——] I meet with this antiquated word in *The Tragedy of Darius*, 1603:

“——this day,

“Th' eternal justicer sees through the stars.”

Again,

Again, in *Law Tricks, &c.* 1608 :

“ No : we must have an upright *justicer*.”

Again, in Warner's *Albion's England*, 1602, Book X. chap. 54.

“ Precelling his progenitors, a *justicer* upright.”

STEEVENS.

Justicer is used by Shakspeare thrice in *King Lear*, and I believe in other plays. HENLEY.

616. ———*and she herself.*] That is, She was not only *the temple of virtue*, but *virtue herself*.

JOHNSON.

631. ———*these staggers*——] This wild and delirious perturbation. *Staggers* is the horse's apoplexy.

JOHNSON.

667. *Think, that you are upon a rock!*——] In this speech, or in the answer, there is little meaning. I suppose, she would say, Consider such another act as equally fatal to me with precipitation from a rock, and now let me see whether you will repeat it.

JOHNSON.

Perhaps only a stage direction is wanting to clear this passage from obscurity. Imogen first upbraids her husband for the violent treatment she had just experienced ; then, confident of the return of passion which she knew must succeed to the discovery of her innocence, the poet might have meant her to rush into his arms, and while she clung about him fast, to dare him to throw her off a second time, lest that precipitation should prove as fatal to them both, as if the place where they stood had been a rock. To which

which he replies, *hang there, i. e.* round my neck, till the frame that now supports you shall decay.

STEEVENS.

Is not the reading in the folios of that line in *All's Well that Ends Well* :—

“ I see that men make *ropes* in such a scarre—”
to be explained in a manner somewhat similar to this ?

HENLEY.

672. —*a dullard*—] In this place means a person stupidly unconcern'd. So, in *Histriomastix, or the Player whipt*, 1610 :

“ What, *dullard*! would'st thou doat in rusty art ?”

Again, Stanyhurst, in his version of the first book of Virgil, 1582 :

“ We Moores, lyke *dullards*, are not so wytles abyding.”

STEEVENS.

727. *By tasting of our wrath?*—] The consequence is taken for the whole action ; *by tasting* is *by forcing us to make thee taste*.

JOHNSON.

744. *Assum'd this age*:—] I believe is the same as *reach'd* or *attain'd this age*.

STEEVENS.

Assum'd this age, has a reference to the different appearance which Belarius now makes, in comparison with that when Cymbeline last saw him.

HENLEY.

763. *Your pleasure was my near offence*,—] I think this passage may better be read thus :

Your pleasure was my *dear* offence, my punishment

Itself

Itself *was* all my treason; that I suffer'd,
Was all the harm I did —————

The offence which cost me so *dear*, was only your caprice. My sufferings have been all my crime.

JOHNSON.

The reading of the old copies, though corrupt, is generally nearer to the truth than that of the later editions, which, for the most part, adopt the orthography of their respective ages. An instance occurs in the play of *Cymbeline*, in the last scene. Belarius says to the king :

Your pleasure was my *near* offence, my punishment

Itself, and all my treason. —————

Dr. Johnson would read *dear* offence. : In the folio it is *neere*; which plainly points out to us the true reading, *meere*, as the word was then spelt.

TYRWHITT.

782. *Thou weep'st, and speak'st.*] “Thy tears give testimony to the sincerity of thy relation; and I have the less reason to be incredulous, because the actions which you have done within my knowledge are more incredible than the story which you relate.” The king reasons very justly.

JOHNSON.

804. —may you be,] The old copy reads—*pray* you be.

STEVENS.

813. *When you were so indeed.*] The folio gives,

When *we* were so, indeed.

If this be right, we must read :

Imo.

Imo. I, you brothers.

Arv. When we were so, indeed. JOHNSON.

820. ———fierce *abridgment*] *Fierce*, is *vehement*,
rapid. JOHNSON.

So, in *Timon of Athens*:

“ Oh, the *fierce* wretchedness that glory brings!”

STEEVENS.

830. *Will serve our long—*] So the first folio. Later editors have omitted *our*, for the sake of the metre, I suppose, but unnecessarily; as *interrogatory* is used by Shakspeare as a word of five syllables. See the *Merchant of Venice*, near the end, where in the old edition it is written *intergatory*. TYRWHITT.

Mr. Reed thinks this word was generally used as one of five syllables in our author's time. So, in *Novella*, by Brome, act ii. scene 1.

“ ———Then you must answer

“ To these *intergatories*.” ———

874. ———sprightly *shews*] Are ghostly appearances. STEEVENS.

878. *Make no collection of it:*] A collection is a corollary, a consequence deduced from premises. So, in Sir John Davies's poem on *The Immortality of the Soul*:

“ When she, from sundry arts, one skill doth draw;

“ Gath'ring from divers fights, one act of war;

“ From many cases like, one rule of law:

“ These her *collections*, not the senses are.”

STEEVENS.

908. *My peace we will begin :—]* I think it better to read :

By peace we will begin.—— JOHNSON.

913. *On whom Heaven's justice——]* The old copy reads :

*Whom Heavens, in justice, both on her and hers
Have laid most heavy hand.* MALONE.

THE END.



ANNOTATIONS

B Y

SAM. JOHNSON & GEO. STEEVENS,

A N D

THE VARIOUS COMMENTATORS

U P O N

MUCH ADO ABOUT NOTHING,

WRITTEN BY

WILL. SHAKSPERE.

—*SIC ITUR AD ASTRA.*

VIRG.

L O N D O N :

Printed for, and under the Direction of,

JOHN BELL, British-Library, STRAND,

Bookseller to His Royal Highness the PRINCE of WALES.

M D C C L X X X V I I .

ANNOTATIONS

BY

J. M. JOHNSON, ESQ. LL.D.

AND

THE VARIOUS COMMENTATORS

UPON

MUCH ADO ABOUT NOTHING

WRITTEN BY

WILL. SHAKESPEARE.

—SIC ITUR AD ASTRA—

LONDON:

Printed for J. Johnson, St. Paul's Church-Yard.

John Hall, Stationer, Strand.

Printed by W. B. Nichols, at the Press of the University of Cambridge.

MDCCLXXIV.



ANNOTATIONS

UPON

MUCH ADO ABOUT NOTHING.

ACT I.

Much Ado about Nothing.] **I**NNOCEN (the mother of Hero), in the oldest quarto that I have seen of this play, printed in 1600, is mentioned to enter in two several scenes. The succeeding editions have all continued her name in the *Dramatis Personæ*. But I have ventured to expunge it; there being no mention of her through the play, no one speech address'd to her, nor one syllable spoken by her. Neither is there any one passage, from which we have any reason to determine that Hero's mother was living. It seems, as if the poet had in his first plan design'd such a character: which, on a survey of it, he found would be superfluous; and therefore he left it out.

THEOBALD.

A ij

Line

Line 7. ——of any sort,——] Sort is rank. So, in Chapman's version of the 16th book of *Homer's Odyssey* :

“ A ship, and in her many a man of *sort*.”

STEEVENS.

Sort is rather *distinction*.

HENLEY.

22. ——joy could not shew itself modest enough without a badge of bitterness.] This is judiciously express'd. Of all the transports of joy, that which is attended with tears is least offensive; because, carrying with it this mark of pain, it allays the envy that usually attends another's happiness. This he finely calls a *modest* joy, such a one as did not insult the observer by an indication of happiness unmixed with pain.

WARBURTON.

Such another expression occurs in Chapman's version of the tenth book of the *Odyssey* :

“ ——our eyes wore

“ The same wet *badge* of weak humanity.”

This is an idea which Shakspeare seems to have been delighted to introduce. It occurs again in *Macbeth* :

“ ——my plenteous joys

“ Wanton in fullness, seek to hide themselves

“ In drops of sorrow.”

STEEVENS.

27. ——no faces truer] That is, none *honest*, none *more sincere*.

JOHNSON.

30. ——is signior Montanto return'd—] *Montante*, in Spanish, is a *huge two-handed sword*, given, with much humour,

humour, to one the speaker would represent as a boaster or bravado. WARBURTON.

Montanto was one of the ancient terms of the fencing-school. So, in *Every Man in his Humour*: “—your punto, your reverso, your stoccata, your imbrocata, your passada, your *montanto*,” &c. Again, in the *Merry Wives of Windsor*:

“——thy reverse, thy distance, thy *montant*.”

STEEVENS.

32. —*there was none such in the army of any sort.*] Not meaning there was none such of *any order or degree whatever*, but that there was none such of *any quality above the common*. WARBURTON.

38. *He set up his bills, &c.*] In Ben Jonson's *Every Man out of his Humour*, Shift says:

“This is rare, I have set up my *bills* without discovery.”

Again, in *Swetnam Arraign'd*, 1620:

“I have bought foils already, *set up bills*,

“Hung up my two-hand sword,” &c.

Again, in Nash's *Have with you to Saffron-Walden, &c.* 1596:

“—*setting up bills* like a bearward or fencer, what fights we shall have, and what weapons she will meet me at.”

The following account of one of these challenges, taken from an ancient MS. of which some account is given in a note on the first act and first scene of the *Merry Wives of Windsor*, may not be unacceptable to
the

the inquisitive reader. “Item, a challenge playde before the King’s majestie (Edward VI.) at Westminster, by three maisters, Willym Pascall, Robert Greene, and W. Browne, at seven kynde of weapons. That is to saye, the axe, the pike, the rapier and target, the rapier and cloke, and with two swords, against all alyens and strangers, being borne without the King’s dominions, of what countrie so ever he or they were, geving them a warninge by theyr *bills set up* by the three maisters, the space of eight weeks before the sayd challenge was playde; and it was holden four severall Sundayes, one after another.” It appears from the same work that all challenges “to any maister within the realme of Englande being an Englishe man,” were against the statutes of the “Noble science of Defence.”

Beatrice means, that Benedick published a general challenge, like a prize-fighter. STEEVENS.

39. —*challenged Cupid at the flight*;—] To challenge at the *flight*, was a challenge to shoot with an *arrow*. *Flight* means an arrow, as may be proved from the following lines in Beaumont and Fletcher’s *Bonduca* :

“———*not the quick rack swifter* :

“*The virgin from the hated ravisher*

“*Not half so fearful* : *not a flight drawn home*,

“*A round stone from a sling*.”———

But it is apparent from the following passage in the *Civil Wars* of Daniel, B. VIII. st. 15. that a *flight* was not used to signify an *arrow in general*, but some particular

particular kind of arrow ; I believe one of an unusual length :

“ —————and assign’d

“ The archers their *flight*-shafts to shoot away ;

“ Which th’ adverse side (with sleet and dimness
blind,

“ Mistaken in the distance of the way),

“ Answer with their *sheaf*-arrows, that came
short

“ Of their intended aim, and did no hurt.”

Holinshed makes the same distinction in his account of the same occurrence, and adds, that these *flights* were provided on purpose. Again, in Holinshed, p. 649,—“ He caused the soldiers to shoot their *flights* towards the lord Audlies company.”

Mr. Tollet observes, that the length of a *flight-shot* seems ascertained by a passage in Leland’s Itinerary, 1769, Vol. IV. p. 44. “ The passage into it at full sea is a *flite-shot* over, as much as the Tamise is above the bridge.”—It were easy to know the length of London-Bridge ; and Stowe’s Survey may inform the curious reader whether the river has been narrowed by embanking since the days of Leland.

The *bird-bolt* is a short thick arrow without point, and spreading at the extremity so much, as to leave a flat surface, about the breadth of a shilling. Such are to this day in use to kill rooks with, and are shot from a cross-bow. So, in Marston’s *What You Will*, 1607 :

“ —ignorance

“———ignorance should shoot

“ His gross-knobb’d *bird bolt*.——”

Again, in *Love in a Maze*, 1632 :

“———Cupid,

“ Pox of his *bird-bolt* ! Venus,

“ Speak to thy boy to fetch his *arrow* back,

“ Or strike her with a *sharp one* !”

STEEVENS.

He challenged Cupid at the flight, and my uncle’s fool challenged him at the bird-bolt.] The flight was an arrow of a particular kind :—In the Harleian Catalogue of MSS. Vol. I. n. 69. is “ a challenge of the lady Maice’s servants to all comers, to be performed at *Greenwicke*—to shoot standart arrow, or *flight*.” I find the title-page of an old pamphlet still more explicit : “ A new *post*—a marke exceeding necessary for all men’s arrows : whether the great man’s *flight*, the gallant’s *rover*, the wise man’s *pricke-shaft*, the poor man’s *but-shaft*, or the fool’s *bird-bolt*.”

FARMER.

The *flight*, which in the Latin of the middle ages was called *flecta*, was a fleet arrow with narrow feathers, usually employed against rovers. See *Blount’s Ancient Tenures*, 1679.

A *bolt* seems to have been a general term for an arrow. So, in Shirley’s *Love’s Cruelty* : “ When the keepers are none of the wisest, their *bolts* are sooner shot.”

There the *bolt* is supposed to be employed against deer-

deer-stealers. The word is still used in the common proverb: *A fool's bolt is soon shot.*

That particular species of arrow which was employed in killing birds, appears to have been called a *bird-bolt*. MALONE.

An *arrow* employed in war was never termed a *bolt*. *Bolt*, therefore, could not have been a *general* term for an *arrow*. STEEVENS.

46. ————*he'll be meet with you,——*] This is a very common expression in the midland counties, and signifies, *he'll be your match, he'll be even with you.*

So, in *TEXNOTAMIA*, by B. Holiday, 1618:

“Go meet her, or else she'll *be meet* with me.”

55. ————*Stuff'd with all honourable virtues.*] *Stuff'd*, in this first instance, has no ridiculous meaning. Mr. Edwards observes that *Mede* in his *Discourses on Scripture*, speaking of Adam, says, “—he whom God had *stuffed* with so many excellent qualities.”

Edwards's MS.

Again, in *The Winter's Tale*:

“———whom you know

“Of *stuff'd sufficiency.*”

Un homme bien *etoffe*, signifies, in French, *a man in good circumstances.* STEEVENS.

57. —*he is no less than a stuff'd man: but for the stuffing—well, we are all mortal.*] Mr. Theobald plumed himself much on the pointing of this passage; which, by the way, he might learn from Davenant: but he says not a word, nor any one else that I know of, about the reason of this abruptness. The truth is,

B

Beatrice

Beatrice starts an idea at the words *stuff'd man*; and prudently checks herself in the pursuit of it. A *stuff'd man* was one of the many cant phrases for a *cuckold*. In *Lilly's Midas*, we have an inventory of *Motto's moveables*.—"Item, says Petulus, one paire of hornes in the bride-chamber on the *bed's head*.—The *beast's* head, observes Licio; for *Motto* is *stuff'd in the head*, and these are among *unmoveable goods*." FARMER.

65. ———*four of his five wits*———] In our author's time *wit* was the general term for intellectual powers. So, *Davies on the Soul*:

"Wit, seeking truth, from cause to cause ascends,
 "And never rests till it the first attain;
 "Will, seeking good, finds many middle ends,
 "But never stays till it the last do gain."

And, in another part:

"But, if a phrenzy do possess the brain,
 "It so disturbs and blots the form of things,
 "As fantasy proves altogether vain,
 "And to the wit no true relation brings.
 "Then doth the wit, admitting all for true,
 "Build fond conclusions on those idle grounds."—

The *wits* seem to have been reckoned five, by analogy to the five senses, or the five inlets of ideas.

JOHNSON.

67. ———*wit enough to keep himself warm, &c.*] Such a one has *wit enough to keep himself warm*, is a proverbial expression.

So, in the *Wise Woman of Hogsden*, 1638: "You are the wise woman, are you? and have *wit to keep yourself*

yourself warm enough, I warrant you." To bear any thing for a *difference*, is a term in heraldry. So, in *Hamlet*, Ophelia says :

"——you may wear yours with a *difference*."

STEEVENS.

74. ——*he wears his faith——*] Not religious profession, but *profession of friendship*; for the speaker gives it as the reason of her asking, *who was now his companion?* that *he had every month a new sworn brother.*

WARBURTON.

75. ——*with the next block*] A *block* is the mould on which a hat is formed. So, in Decker's *Satiromastix* :

"Of what fashion is this knight's wit? of what *block*?"

See a note on *K. Lear*, act iv. sc. 6.

The old writers sometimes use the word *block* for the hat itself.

STEEVENS.

77. ——*the gentleman is not in your books.*] This is a phrase used, I believe, by more than understand it. *To be in one's books, is to be in one's codicils or will, to be among friends set down for legacies.* JOHNSON.

I rather think that the *books* alluded to, are memorandum books, like the visiting-books of the present age : so, in Decker's *Honest Whore*, Part II. 1630 :

"I am sure her name was in my *Table-Book* once."

Or, perhaps, the allusion is to matriculation at the university.

So, in *Aristippus, or the Jovial Philosopher*, 1630 :

“ You must be matriculated, and have your name recorded in *Albo Academiæ*.”

Again,—“ What, have you enrolled him in *Albo*? Have you fully admitted him into the Society?—to be a member of the body academick?”

Again, “ And if I be not entered, and have my name admitted into some of their *books*, let,” &c.

And yet I think the following passage in the *Maid's Revenge*, by Shirley, 1639, will sufficiently support my first supposition :

“ Pox of your compliment, you were best not write in her *Table-Books*.”

It appears to have been anciently the custom to *chronicle the small beer* of every occurrence, whether literary or domestick, in these *Table-Books*.

So, in the play last quoted :

“ Devolve itself!—that word is not in my *Table-Books*.”

Hamlet, likewise has,—“ my *tables*,” &c.

Again, in the *Whore of Babylon*, 1607 :

“ ———Campeius!—Babylon

“ His name hath in her *Tables*.”

Again, in *Acolastus*, a comedy, 1540.

“ —We weyl haunse thee, or set thy name into our *fellowship boke*, with clappynge of handes,” &c.

I know not exactly to what custom this last quoted passage refers, unless to the *album* : for just after, the same expression occurs again : that “ —from hence-forthe thou may'st have a place worthy for thee in our
whyte :

whyte: from hence thou may'st have thy name written in our *boke*."

It should seem, from the following passage in the *Taming of a Shrew*, that this phrase might have originated from the *Herald's Office*:

"A herald, Kate! oh, put me *in thy books*!"

After all, the following note in one of the Harleian MSS. No. 847, may be the best illustration:

"W. C. to Henry Fradsham, Gent. the owner of this book:

"Some write their fantasies in verse

"*In their bookes* where they friendshippe shewe,

"Wherein oft tymes they doe rehearse

"The great good will that they doe owe," &c.

STEEVENS.

The gentleman is not in your books.] This phrase has not been exactly interpreted. *To be in a man's books*, originally meant to be in the list of his *retainers*. Sir John Mandevile tells us, "alle the mynstrelles that comen before the great Chan ben withholden with him, as of his houshold, and entred in his *bookes*, as for his own men."

FARMER.

This expression, I make no doubt, took its rise from the custom mentioned by Dr. Farmer, That in all great families, the names of the servants of the household were written in *books* kept for that purpose, appears from the following passage in *A new Trick to cheat the Devil*, a comedy, 1639: "See, master Treatwell, that his name be *enrolled* among my other

B i i j

servants—

servants—Let my *steward* receive such notice from you.”

A *servant* and a *lover* were in Cupid’s Vocabulary, synonymous. Thus, in Marston’s *Malecontent*, 1604: “Is not Marshal *Makeroom*, my *servant* in reversion, a proper gentleman?”

Hence the phrase—to be in a person’s books—was applied equally to the *lover* and the *menial attendant*.

MALONE.

81. —*young squarer*—] A *squarer* I take to be a cholerick, quarrelsome fellow, for in this sense Shakspeare uses the word to *square*. So, in the *Midsummer Night’s Dream*, it is said of Oberon and Titania, that *they never meet but they square*. So the sense may be, *Is there no hot-blooded youth that will keep him company through all his mad pranks?*

JOHNSON.

102. *You embrace your charge*—] That is, your *burden*, your *incumbrance*.

JOHNSON.

121. ———*such food to feed it, as signior Benedick?*] A kindred thought occurs in *Coriolanus*, act ii. scene 1.

“Our very priests must become *mockers*, if they encounter such ridiculous subjects as you are.”

STEEVENS.

156. *I thank you*:—] The poet has judiciously marked the gloominess of Don John’s character, by making him averse to the common forms of civility.

SIR J. HAWKINS.

183. ———*to tell us, Cupid is a good hare-finder, &c.*] I know not whether I conceive the jest here intended.

tended. Claudio hints his love of Hero. Benedick asks, whether he is serious, or whether he only means to jest, and tell them that *Cupid is a good hare-finder, and Vulcan a rare carpenter*. A man praising a pretty lady in jest, may shew the quick sight of Cupid, but what has it to do with the *carpentry* of Vulcan? Perhaps the thought lies no deeper than this, *Do you mean to tell us as new what we all know already?*

JOHNSON.

I believe no more is meant by those ludicrous expressions than this—Do you mean, says Benedick, to amuse us with improbable stories?

An ingenious correspondent, whose signature is R. W. explains the passage in the same sense, but more amply: “Do you mean to tell us that love is not blind, and that fire will not consume what is combustible?”—for both these propositions are implied in making Cupid *a good hare-finder*, and Vulcan (the God of fire) *a good carpenter*. In other words, *would you convince me, whose opinion on this head is well-known, that you can be in love without being blind, and can play with the flame of beauty without being scorched.*

STEEVENS.

I explain the passage thus: *Do you scoff and mock in telling us that Cupid, who is blind, is a good hare-finder, which requires a quick eye-sight; and that Vulcan, a blacksmith, is a rare carpenter?*

TOLLET.

185. —to go in the song?] i. e. to join with you in your song—to strike in with you in the song.

STEEVENS.

197. *wear his cap with suspicion?*] That is, subject his head to the disquiet of jealousy.

JOHNSON.

In the *Palace of Pleasure*, p. 233, we have the following passage: “Al they that *weare hornes* be pardoned to *weare their cappes* upon their heads.”

HENDERSON.

200. *—sigh away Sundays.*] This expression most probably alludes to the strict manner in which the Sabbath was observed by the *Puritans*, who usually spent that day in *sighs* and *gruntings*, and other hypocritical marks of devotion.

STEEVENS.

214. Claud. *If this were so, so were it uttered.*] Claudio, evading at first a confession of his passion, says; if I had really confided such a secret to him, yet he would have blabbed it in this manner. In his next speech, he thinks proper to avow his love; and when Benedick says, *God forbid it should be so*, i. e. God forbid he should even wish to marry her; Claudio replies—God forbid I should not wish it. STEEVENS.

235. *—but in the force of his will.*] Alluding to the definition of a heretick in the schools.

WARBURTON.

239. *—but that I will have a recheat winded in my forehead,*] That is, *I will wear a horn on my forehead, which the huntsman may blow.* A *recheate* is the sound by which dogs are called back. Shakspeare had no mercy upon the poor cuckold, his *horn* is an inexhaustible subject of merriment.

JOHNSON.

So, in the *Return from Parnassus*:

“—When

“ ———When you blow the death of your fox in the field or covert, then you must sound three notes, with three winds; and *recheat*, mark you, sir, upon the same three winds.”

“ Now, sir, when you come to your stately gate, as you sounded the *recheat* before, so now you must sound the relief three times.”

Again, in the *Book of Huntynge*, &c. bl. let. no date, “ Blow the whole *rechate* with three wyndes, the first wynde one longe and six shorte. The seconde wynde two shorte and one longe. The thred wynde one longe and two shorte.”

Among Bagford's Collections relative to Typography, in the British Museum, 1044, c. ii. in an engraved half sheet, containing the ancient Hunting Notes of England, &c. Among these, I find, Single, Double, and Treble *Recheats*, Running *Recheat*, Warbling *Recheat*, another *Recheat* with the tongue very hard, another smoother *Recheat*, and another warbling *Recheat*. The musical notes are affixed to them all. STEEVENS.

A *recheate* is a particular lesson upon the horn, to call dogs back from the scent: from the old French word *recet*, which was used in the same sense as *retraite*. HANMER.

240. ———*hang my bugle in an invisible baldrick,*] *Bugle*, i. e. bugle-horn or hunting-horn. The meaning seems to be—or that I should be compelled to carry any horn that I must wish to remain invisible, and

and that I should be ashamed to hang openly in my belt or baldrick.

It is still said of the mercenary cuckold, that he carries his horns in his pockets. STEEVENS.

255. ———*notable argument.*] An eminent subject for satire. JOHNSON.

256. ———*in a bottle like a cat,——*] As to the cat and bottle, I can procure no better information than the following, which does not exactly suit with the text:

In some counties of England, a cat was formerly closed up with a quantity of soot in a wooden bottle (such as that in which shepherds carry their liquor), and was suspended on a line. He who beat out the bottom as he ran under it, and was nimble enough to escape its contents, was regarded as the hero of this inhuman diversion. STEEVENS.

257. ———*and he that hits me, let him be clap'd on the shoulder, and call'd Adam.*] But why should he therefore be call'd *Adam*? Perhaps, by a quotation or two we may be able to trace the poet's allusion here. In *Law-Tricks*, or, *Who would have thought it* (a comedy written by John Day, and printed in 1608), I find this speech: *Adam Bell, a substantial outlaw, and a passing good archer, yet no tobaccoconist.* By this it appears, that Adam Bell, at that time of day, was of reputation for his skill at the bow. I find him again mentioned in a burlesque poem of Sir William Davenant's, called, *The Long Vacation in London.* THEOBALD.

Adam

Adam Bell, Clym of the Clough, and William of Cloudesly, were, says Dr. Percy, three noted outlaws, whose skill in Archery rendered them formerly as famous in the North of England, as Robin Hood and his fellows were in the midland Counties. Their place of residence was in the forest of Englewood, not far from Carlisle. At what time they lived does not appear. The author of the common ballads on *The Pedigree, Education, and Marriage of Robin Hood*, makes them contemporary with Robin Hood's father, in order to give him the honour of beating them. See *Reliques of ancient Poetry*, Vol. I. p. 143, where the ballad on these outlaws is preserved. STEEVENS.

260. *In time the savage bull doth bear the yoke.*] This line is taken from the *Spanish Tragedy*, or *Hieronimo*, &c. 1605, which itself, with a slight variation, is taken from Watson's Sonnets, 4to. bl. let. printed about 1580. See Note on the last Edition of Dodsley's Old Plays, Vol. XII. p. 387. STEEVENS.

269. ———*if Cupid hath not spent all his quiver in Venice,*] All modern writers agree in representing Venice in the same light as the ancients did Cyprus. And it is this character of the people that is here alluded to. WARBURTON.

284. ———*guarded with fragments,*] *Guards* were ornamental lace or borders. So, in the *Merchant of Venice*:

“ ———give him a livery

“ *More guarded than his fellows.*”

Again, in *Henry IV. Part I.*

“ —velvet

“——velvet *guards* and Sunday citizens.”

STEEVENS.

286. ——ere you *flout old ends*, &c.] The ridicule here is to the formal conclusions of Epistles dedicatory, and Letters. Barnaby Googe thus ends his dedication to the first edition of *Palengenus*, 12mo. 1560: “And thus *committyn*g your Ladship with all yours to the *tuicion* of the moste mercifull God, I ende. From Staple Inne at London, the eighte and twenty of March.”

REED.

317. *The fairest grant is the necessity* :] *i. e.* no one can have a better reason for granting a request than the necessity of its being granted. WARBURTON.

Mr. Hayley with great acuteness proposes to read,

The fairest grant is to necessity. STEEVENS.

336. ——a thick-pleached *alley*] *Thick-pleached* is thickly interwoven. In *Antony and Cleopatra*:

“——with *pleached* arms, bending down

“His corrigible neck.”

STEEVENS.

353. *Cousin*, you know—(and afterwards) *good cousin*——] Surely, *brother* and *cousin* never could have had the same meaning: yet, as this passage stands at present, Leonato appears to address himself to Antonio (or as he is styled in the first folio, *the old man*), his *brother*, whom he is made to call *cousin*.

It appears that several persons, I suppose Leonato's *kinsmen*, are at this time crossing the stage, to whom he here addresses himself. Accordingly, the old copy reads, not *cousin*, but——

“*Cousins*, you know what you have to do.”

You

You all know your several offices ; take care to assist in making preparations at this busy time for my new guests.

I would therefore read cousins in both places.

MALONE.

357. *Don John*] The folio has *Sir John*. MALONE.

What, the good jer, my lord !] We should read, *goujere*. STEEVENS.

368. ——— *I cannot hide what I am :*] This is one of our author's natural touches. An envious and unsocial mind, too proud to give pleasure, and too sullen to receive it, always endeavours to hide its malignity from the world and from itself, under the plainness of simple honesty, or the dignity of haughty independence. JOHNSON.

373. ——— *claw no man in his humour.*] To *claw* is to flatter. So *the pope's claw-backs*, in bishop Jewel, are the pope's flatterers. The sense is the same in the proverb, *Mulus mulum scabit*. JOHNSON.

In *Wylson on Usury*, 1571, p. 141.

“ ——— therefore I will *clawe* him, and saye well might he fare, and Godd's blessing have he too.”

REED.

382. *I had rather be a canker in a hedge, than a rose in his grace ;*] A *canker* is the *canker rose*, dog rose, *cynobatus*, or *hip*. JOHNSON.

So, in Heywood's *Love's Mistress*, 1636 :

“ A rose, a lily, a blew-bottle, and a *canker flower*.”

Again, in Shakspeare's 54th Sonnet :

C

“ The

“The *canker* blooms have full as deep a die

“As the perfumed tincture of the rose.”

I think no change is necessary. STEEVENS.

The former speech, in my apprehension, shews clearly that the old copy is right. Conrade had said : “He hath ta’en you new into his *grace*, where it is impossible that you should take *root* but by the fair weather that you make yourself.” To this Don John replies, with critical correctness : “I had rather be a *canker* in a hedge, than a *rose* in his *grace*.” We meet a kindred expression in *Macbeth* :

“———Welcome hither :

“I have begun to *plant* thee, and will labour

“To make thee full of *growing*.”

Again, in *K. Henry VI. Part III.*

“I’ll *plant* Plantaganet, *root* him up who dares.”

MALONE.

415. ——*in sad conference* ;] *Sad* in this, as in other instances, signifies *serious*. STEEVENS.

424. *both* sure, ——] *i. e.* to be depended on.

STEEVENS.

ACT II.

Line 4. ——*HEART-BURN'D* an hour after.]

The pain commonly called the *heart-burn*, proceeds from

from an *acid* humour in the stomach, and is therefore properly enough imputed to *tart* looks.

JOHNSON.

30. —*in* woollen.] Thus the modern editors. The old copies read—*in* the woollen. STEEVENS.

69. —*if the prince be too* important,] *Important* here, and in many other places, is *importunate*.

JOHNSON.

84. *Balthazar*,] The quarto and folio add—*or dumb John*. STEEVENS.

or dumb John.] Here is another proof, that when the first copies of our author's plays were prepared for the press, the transcript was made out by the ear. If the MS. had lain before the transcriber, it is very unlikely that he should have mistaken *Don* for *dumb*: but, by an inarticulate speaker, or inattentive hearer, they might easily be confounded. MALONE.

In answer to this remark, it is well observed by Mr. Reed, that Don John's taciturnity has been already noticed. It seems therefore not improbable, that the author himself might have occasionally applied the epithet *dumb* to him. HENLEY.

97. Pedro. *Speak low, &c.*] This speech, which is given to Pedro, should be given to Margaret.

REVISAL.

98. Balth. *Well, I would you did like me.*] This, and the two following little speeches, which I have placed to Balthazar, are in all the printed copies given to Benedick. But, 'tis clear, the dialogue here ought to be betwixt Balthazar and Margaret: Bene-

dick, a little lower, converses with Beatrice: and so every man talks with his woman once round.

THEOBALD.

104. *amen.*] I do not concur with Theobald in his arbitrary disposition of these speeches. Balthazar is called in the old copies *dumb John*, as I have already observed; and therefore it should seem, that he was meant to speak but little. When Benedick says, *the hearers may cry, amen*, we must suppose that he leaves Margaret and goes in search of some other sport. Margaret, utters a wish for a good partner. Balthazar, who is represented as a man of the fewest words, repeats Benedick's *Amen*, and leads her off, desiring, as he says in the following short speech, to put himself to no greater expence of breath.

STEEVENS.

This whole note is, I apprehend, founded on a mistake; *or*, in the stage-direction in the old copy, at the beginning of this scene, was, I believe, an accidental repetition; and *dumb*, I suspect, was written instead of *Don*, through the mistake of the transcriber, whose ear deceived him.

I think it extremely probable, that the regulation proposed ^by Theobald, and the author of the *Revisal*, is right.

MALONE.

116. —his dry hand—] A *dry* hand was anciently regarded as the sign of a cold constitution. To this Maria, in *Twelfth Night*, alludes, act i. sc. 3.

STEEVENS.

128. —Hundred merry Tales;—] The book, to which Shakspeare alludes, was an old translation of

Les

Les cent Nouvelles Nouvelles. The original was published at Paris, in the black letter, before the year 1500, and is said to have been written by some of the royal family of France. Ames mentions a translation of it prior to the time of Shakspeare.

In the *London Chaunticleres*, 1659, this work, among others, is cry'd for sale by a ballad-man. "The Seven Wise Men of Gotham; a *Hundred Merry Tales*; Scoggin's Jests," &c.

Again, in the *Nice Valour*, &c. by Beaumont and Fletcher :

"——the Almanacks,

"The *Hundred Novels*, and the Books of Cookery."

Of this collection there are frequent entries in the register of the Stationers' Company. The first I met with was in January 1581. STEEVENS.

This Book was certainly printed before the year 1575, and in much repute, as appears from the mention of it in Langham's Letter. Again, in *The English Courtier and the Cuntrey Gentleman*, bl. let. 1586. Sign. H. 4. "——wee want not also pleasant mad-headed knaves that bee properly learned and well reade in diverse pleasant bookes and good authors. As Sir Guy of Warwicke, the Foure Sonnes of Amon, the Ship of Fooles, the Budget of Demaundes, the *Hundredth Merry Tales*, the Booke of Ryddles, and many other excellent writers both witty and pleasaunt." It has been suggested to me, that there is no other reason than the word *hundred* to suppose this book a translation of the *Cent Nouvelles Nouvelles*. REED.

136. ———*his gift is in devising impossible slanders:]* Impossible slanders are, I suppose, such slanders as, from their absurdity and impossibility, bring their own confutation with them. JOHNSON.

138. ———*his villany;—*] By which she means his malice and impiety. By his impious jests, she insinuates, he *pleased* libertines; and by his *devising slanders* of them, he angered them. WARBURTON.

156. ———*his bearing.] i. e.* his carriage, his demeanour. So, in *Measure for Measure*:

“How I may formally in person *bear* me.”

STEEVENS.

174. *Therefore, &c.] Let,* which is found in the next line, is understood here. MALONE.

176. ———*beauty is a witch,*

Against whose charms faith melteth into blood.]

i. e. as wax, when opposed to the fire kindled by a witch, no longer preserves the figure of the person whom it was designed to represent, but flows into a shapeless lump; so fidelity, when confronted with beauty, dissolves into our ruling passion, and is lost there like a drop of water in the sea. STEEVENS.

185. ———*usurer's chain ?]* Chains of gold in our author's time, usually worn by wealthy citizens, in the same manner as they now are by the aldermen of London. See *The Puritan, or Widow of Watling-Street*, act iii. sc. 3. *Albumazar*, act i. sc. 7. &c. REED.

Usury seems about this time to have been a common topick of invective. I have three or four dialogues, pasquils, and discourses on the subject, printed before
the

the year 1600. From every one of these it appears, that the merchants were the chief usurers of the age.

STEEVENS.

203. —*it is the base, though bitter disposition of Beatrice, that puts the world into her person,*] That is, *It is the disposition of Beatrice, who takes upon her to personate the world, and therefore represents the world as saying what she only says herself.*

Base, though bitter. I do not understand how *base* and *bitter* are inconsistent, or why what is *bitter* should not be *base*. I believe, we may safely read, *It is the base, the bitter disposition.*

JOHNSON.

The *base though bitter*, may mean the *ill-natur'd though witty*.

STEEVENS.

210. ——*as melancholy as a lodge in a warren;*] A parallel thought occurs in the first chapter of Isaiah, where the prophet, describing the desolation of Judah, says: “The daughter of Zion is left as a cottage in a vineyard, as a lodge in a garden of cucumbers,” &c. I am informed, that near Aleppo, these lonely buildings are still made use of, it being necessary, that the fields where water-melons, cucumbers, &c. are raised, should be regularly watched. I learn from Thomas Newton’s *Herball to the Bible*, 8vo. 1587, that “so soone as the cucumbers, &c. be gathered, these lodges are abandoned of the watchmen and keepers, and no more frequented.” From these forsaken buildings, it should seem, the prophet takes his comparison.

STEEVENS.

Lodges

Lodges were formerly common in our *warrens*, and in many of them they may still be seen ; so that Shakspeare need not have gone for this to a cucumber-garden in Judæa. HENLEY.

212. —*of this young lady ;*] Benedick speaks of Hero as if she were on the stage. Perhaps, both she and Leonato, were meant to make their entrance with Don Pedro. When Beatrice enters, she is spoken of as coming in with only Claudio.

STEEVENS.

241. ———*such impossible conveyance,——*] *Impossible* may be licentiously used for *unaccountable*. Beatrice has already said, that Benedick invents *impossible* slanders.

So, in the *Fair maid of the Inn*, by Beaumont and Fletcher :

“ You would look for some most *impossible* antick.”

Again, in *The Roman Actor*, by Massinger :

“ ———to lose

“ Ourselves, by building on *impossible* hopes.”

I believe the meaning is——*with a rapidity equal to that of jugglers, who appear to perform impossibilities.*

Conveyance was the common term in our author's time for *slight of hand*. MALONE.

Dr. Warburton reads *impassable*, and this agrees with what follows——“ that I stood like a man at a mark, with a whole army shooting at me.” * * *

263. —*bring you the length of prester John's foot ; fetch you a hair off the great Cham's beard ;*] *i. e.* I will under-

undertake the hardest task, rather than have any conversation with lady Beatrice. Alluding to the difficulty of access to either of those monarchs, but more particularly to the former.

So Cartwright, in his comedy call'd *The Siege, or Love's Convert*, 1641:

“ ———bid me take the Parthian king by the beard: or draw an eye-tooth from the jaw royal of the Persian monarch.” STEEVENS.

270. ———my *lady's Tongue*.] Thus the quarto 1600. The folio reads——*this lady tongue*.

STEEVENS.

290. ———*civil as an orange*.] This conceit occurs likewise in *Nash's four Letters confuted*, 1592. “For the order of my life it is as *civil as an orange*.”

STEEVENS.

291. ———*of that jealous complexion*.] Thus the quarto 1600. The folio reads, *of a jealous complexion*.

STEEVENS.

314. *Thus goes every one to the world but I, and I am sun-burn'd*;] What is it, *to go to the world*? perhaps, to enter by marriage into a settled state; but why is the unmarried lady *sun-burnt*? I believe we should read, *Thus goes every one to the wood but I, and I am sun-burnt*. Thus does every one but I find a shelter, and I am left exposed to wind and sun. *The nearest way to the wood*, is a phrase for the readiest means to any end. It is said of a woman, who accepts a worse match than those which she had refused, that she has passed through the *wood*, and at last taken a crooked stick.

stick. But conjectural criticism has always something to abate its confidence. Shakspeare, in *All's Well that Ends Well*, uses the phrase, *to go to the world*, for marriage. So that my emendation depends only on the opposition of *wood* to *sun-burnt*. JOHNSON.

I am *sun-burnt*, may mean, I have lost my beauty, and am consequently no longer such an object as can tempt a man to marry. STEEVENS.

342. ——*she hath often dream'd of unhappiness,*] Thus Beaumont and Fletcher, in their comedy of the *Maid of the Mill*:

“ ——*My dreams are like my thoughts, honest and innocent:*

“ *Yours are unhappy.*”

i. e. wild, wanton, unlucky.

WARBURTON.

361. ———*to bring signior Benedick, and the lady Beatrice, into a mountain of affection, the one with the other.*] *A mountain of affection with one another* is a strange expression, yet I know not well how to change it. Perhaps it was originally written, *to bring Benedick and Beatrice into a mooting of affection*; to bring them not to any more *mootings* of contention, but to a *mooting* or conversation of love. This reading is confirmed by the preposition *with*; *a mountain with each other*, or *affection with each other*, cannot be used, but *a mooting with each other* is proper and regular.

JOHNSON.

Uncommon as the word proposed by Dr. Johnson may appear, it is used in several of the old plays. So, in *Glaphorne's Wit in a Constable*, 1639:

“ —one

“ ———one who never

“ Had *mooted* in the hall, or seen the revels

“ Kept in the house at Christmas.”

Again, in the *Return from Parnassus*, 1606:

“ It is a plain case whereon I *mooted* in our temple.”

Again, “—at a *mooting* in our temple.” Ibid.

And yet all that I believe is meant by a *mountain of affection*, is a great deal of affection.

In one of *Stanyhurst's* poems, is the following phrase to denote a large quantity of love:

“ *Lumps* of love promist, nothing perform'd,” &c.

Again, in the *Renegado*, by Massinger:

“ ———’tis but parting with

“ A *mountain* of vexation.”

Thus in *K. Henry VIII.* “a *sea* of glory.” In *Hamlet*, “a *sea* of trouble.” Again, in Howel’s *History of Venice*: “though they see *mountains* of miseries heaped on one’s back.” Again, in Bacon’s *History of King Henry VII.* “Perkin sought to corrupt the servants to the lieutenant of the tower by *mountains* of promises.”

Again, in the *Comedy of Errors*: “—the *mountain* of mad flesh that claims marriage of me.” Little can be inferr’d from Shakspeare’s offence against grammar.

Mr. Malone observes, that, “Shakspeare has many phrases equally harsh. He who would hazard such expressions as a *storm of fortunes*, a *vale of years*, and a *tempest of provocation*, would not scruple to write a *mountain of affection*.”

STEEVENS.

375. ———a noble strain,——] *i. e.* descent, lineage.
So, in the *Fairy Queen*, B. IV. c. viii. s. 33.

“ Sprung from the auncient stocke of prince’s
straine.”

Again, B. V. c. ix. s. 32.

“ Sate goodly temperaunce in garments clene,
“ And sacred reverence yborne of heavenly
strene ”

416. Bora. *Go then, find me a meet hour to draw Don Pedro, and the count Claudio, alone: tell them that you know Hero loves me;—Offer them instances, which shall bear no less likelihood than to see me at her chamber-window; hear me call Margaret, Hero; hear Margaret term me Claudio; and bring them to see this, the very night before the intended wedding:]* Thus the whole stream of the editions from the first quarto downwards. I am obliged here to give a short account of the plot depending, that the emendation I have made may appear the more clear and unquestionable. The business stands thus: Claudio, a favourite of the Aragon prince, is by his intercessions with her father, to be married to fair Hero; Don John, natural brother of the prince, and a hater of Claudio, is in his spleen zealous to disappoint the match. Borachio, a rascally dependant on Don John, offers his assistance, and engages to break off the marriage by this stratagem. “ Tell the prince and Claudio (says he) that Hero is in love with *me*; they won’t believe it: offer them proofs, as, that they shall see me converse with her in her chamber-window. I am in the good graces
of

of her waiting-woman, Margaret; and I'll prevail with Margaret, at a dead hour of night, to personate her mistress Hero; do you then bring the prince and Claudio to overhear our discourse; and they shall have the torment to hear *me* address Margaret by the name of Hero; and her say sweet things to me by the name of Claudio."——This is the substance of Borachio's device to make Hero suspected of disloyalty, and to break off her match with Claudio. But, in the name of common sense, could it displease Claudio, to hear his mistress making use of *his* name tenderly? If he saw another man with her, and heard her call him Claudio, he might reasonably think her betrayed, but not have the same reason to accuse her of disloyalty. Besides, how could her naming Claudio, make the prince and Claudio believe that she lov'd Borachio, as he desires Don John to insinuate to them that she did? The circumstances weighed, there is no doubt but the passage ought to be reformed, as I have settled in the text—*hear me call Margaret, Hero; hear Margaret term me Borachio.* THEOBALD.

I am not convinced that this exchange is necessary. *Claudio* would naturally resent the circumstance of hearing another called by his own name; because, in that case, baseness of treachery would appear to be aggravated by wantonness of insult; and, at the same time he would imagine the person so distinguished to be *Borachio*, because *Don John* was previously to have informed both him and *Don Pedro*, that *Borachio* was the favoured lover. STEEVENS.

457. ———*carving the fashion of a new doublet.*] This folly, so conspicuous in the gallants of former ages, is laughed at by all our comick writers. So in Greene's *Farewell to Folly*, 1617: "—We are almost as fantastick as the English gentleman that is painted naked, with a pair of sheers in his hand, as not being resolved after what fashion to have his coat cut."

STEEVENS.

The English gentleman in the above extract alludes to a plate in Borde's Introduction.

REED.

460. ———*orthographer*; ———] The old copies read —*orthography*.

STEEVENS.

474. —*and her hair shall be of what colour it please, &c.*] Perhaps *Benedick* alludes to a fashion, very common in the time of Skakspere, that of *dying the hair*.

Stubbs, in his *Anatomy of Abuses*, 1595, speaking of the attires of women's heads, says: "If any have haire of her owne naturall growing, which is not faire ynough, then will they die it in divers collours."

STEEVENS.

481. *Pedro.* See where *Benedick* hath hid himself?

Claudio. O, very well, my lord: the musick ended, we'll fit the kid-fox with a penny-worth.] i. e. we will be even with the fox now discovered. So the word *kid*, or *kidde*, signifies in Chaucer:

"The soothfastness that now is hid,

"Without coverture shall be *kid*

"When I undoen have this dreming."

Romaunt of the Rose, 2171, &c.

"Perceiv'd

“ Perceiv’d or shew’d.

“ He *hidde* anon his bone was not broken.”

Troilus and Cresseide, lib. i. 208.

“ With that anon sterte out daungere,

“ Out of the place where he was hidde;

“ His malice in his cheere was *hidde*.”

Romaunt of the Rose, 2130.

GREY.

It is not impossible but that Shakspeare chose, on this occasion, to employ an antiquated word; and yet, if any future editor should choose to read—*hid* fox, he may observe that Hamlet has said—“ *Hide* fox and all after.”

STEEVENS.

A *kid-fox* seems to be no more than a *young fox* or *cub*.

REMARKS.

539. —[*Stalk on, stalk on, the fowl sits.*] This is an allusion to the *stalking-horse*; a horse either real or factitious, by which the fowler anciently shelter’d himself from the sight of the game.

So, in the *Honest Lawyer*, 1616:

“ Lye there thou happy warranted case

“ Of any villain. Thou hast been my *stalking-horse*

“ Now these ten months.”

Again, in the 25th Song of Drayton’s *Polyolbion*:

“ One underneath his *horse* to get a shoot doth *stalk*.”

Again, in his *Muses Elysium*:

“ Then underneath my horse, I *stalk* my game
to strike.”

STEEVENS.

Dij

Again,

Again, in *New Shreds of the Old Snare*, by John Gee, quarto, p. 23.

“——Methinks I behold the cunning fowler, such as I have knowne in the fenne countries and elsewhere, that doe shoot at woodcockes, snipes, and wilde fowle by sneaking behind a painted cloth which they carrey before them, having pictured in it the *shape of a horse*; which, while the silly fowle gazeth on, is knockt downe with hale shot, and so put in the fowler's budget.” Mr. Reed, in addition to this quotation, might have referred to the *Avicéptologie Française*; where the author, after giving directions for a similar contrivance, observes:—*c'est dans ce moment, où la vache artificielle devient aux animaux ce que, d'après Virgile, fut aux TROYENS le fameux cheval de bois.*

HENLEY.

548. ——*but that she loves him with an enraged affection:—it is past the infinite of thought.*] The sense is, *I know not what to think otherwise, but that she loves him with an enraged affection: It (this affection) is past the infinite of thought. Infinite* is used by most careful writers for *indefinite*: the speaker means, that *thought*, though in itself *unbounded*, cannot reach or estimate the degree of her passion.

JOHNSON.

The meaning I think is——*but with what an enraged affection she loves him, it is beyond the power of thought to conceive.*

MALONE.

576. *This says she now when she is beginning to write to him: for she'll be up twenty times a night; and there she'll sit in her smock, 'till she have writ a sheet of paper:]*

paper:] Shakspeare has more than once availed himself of such incidents as occurred to him from history, &c. to compliment the princes before whom his pieces were performed. A striking instance of flattery to James occurs in Macbeth; perhaps the passage here quoted was not less grateful to Elizabeth, as it apparently alludes to an extraordinary trait in one of the letters pretended to have been written by the hated Mary to Bothwell:

“I am *nakit*, and ganging to sleep, and zit I cease not to scribble all this paper, in so meikle as rest is thairof.” *That is*, I am naked, and going to sleepe, and yet I cease not to scribble to the end of my paper, much of it as remains unwritten. HENLEY.

587. *O, she tore the letter into a thousand half-pence;]* A *farthing* and perhaps a *halfpenny*, was used to signify any small particle or division. So, in the character of the *Prioress* in *Chaucer*:

“That in hire cuppe was no *ferthing* sene

“Of grese, whan she dronken haddle hire draught.”

Prol. to the Cant. Tales, late edit. v. 135.

STEEVENS.

615. ———*have daff'd*———] To *daff* is the same as to *doff*, to *do off*, to put aside. So in *Macbeth*:

“————to *doff* their dire distresses.”

STEEVENS.

626. ———*contemptible spirit*.] That is, a temper inclined to scorn and contempt. It has been before remarked, that our author uses his verbal adjective

with great licence. There is, therefore, no need of changing the word with sir T. Hanmer to *contemptuous*.

JOHNSON.

In the *argument* to *Darius*, a tragedy, by lord Sterline, 1603, it is said, that Darius wrote to *Alexander* “in a proud and *contemptible* manner.” In this place, *contemptible* certainly means *contemptuous*.

Again, Drayton, in the 24th Song of his *Polyolbion*, speaking in praise of a hermit, says, that he,

“The mad tumultuous world *contemptibly* forsook,
“And to his quiet cell by Crowland him betook.”

STEEVENS.

666. ——— *was sadly borne.*] *i. e.* was seriously carried on.

STEEVENS.

ACT III.

Line 3. PROPOSING *with the prince and Claudio:]* *Proposing* is conversing, from the French word—*propos*, discourse, talk.

STEEVENS.

37. *As haggards of the rock.]* Turbervile, in his book of *Falconry*, 1575, tells us, that “the *haggard* doth come from foreign parts a stranger and a passenger;” and *Latham*, who wrote after him, says, that “she keeps in subjection the most part of all the fowl that fly, insomuch, that the tassel gentle, her natural and chiefest companion, dares not come near that coast where she useth, nor sit by the place where she standeth.

eth. Such is the greatness of her spirit, *she will not admit of any society*, until such a time as nature worketh," &c. So, in *The tragical history of Didaco and Violenta*, 1576:

"Perchaunce she's not of *haggard's* kind,

"Nor heart so hard to bend," &c.

STEEVENS.

44. *To wish him——*] i. e. *recommend* or *desire*.

So in *The Honest Whore*, 1604 :

"Go *wish* the surgeon to have great respect."

REED.

47. *——as full, &c.*] A *full* bed means a *rich* wife.
So in *Othello* :

"What a *full* fortune doth the thick-lips owe ?"

&c.

STEEVENS.

54. *Misprising——*] Despising, contemning.

JOHNSON.

To *misprise* is to *undervalue*, or take in a wrong light.

STEEVENS.

64. *——spell him backward:——*] Alluding to the practice of witches in uttering prayers.

The following passages containing a similar train of thought, are from Lilly's *Anatomy of Wit*, 1581.

"If one be hard in conceiving, they pronounce him a dowlte : if given to studie, they proclaim him a dunce : if merry, a jester : if sad, a saint : if full of words, a sot : if without speech, a cypher : if one argue with him boldly, then is he impudent : if coldly, an innocent : if there be reasoning of divinitie, they

cry, Quæ supra nos, nihil ad nos : if of humanitie, sententias loquitur carnifex.”

Again, p. 44. b. “—if he be cleanly, they [women] term him proude; if meene in apparel, a sloven: if tall, a lungis: if short, a dwarfe: if bold, blunt: if shame-fac’d, a cowarde, &c. P. 55. If she be well set, then call her a bosse: if slender, a hasill twig: if nut brown, black as a coal: if well colour’d, a painted wall: if she be pleasant, then is she wanton: if sullen, a clowne: if honest, then is she coye.”

STEEVENS.

66. *If black, why, nature, drawing of an antick, Made a foul blot:—*] The *antick* was a buffoon character in the old English farces, with a *blackened face*, and a *patch-work habit*. What I would observe from hence is, that the name of *antick* or *antique*, given to this character, shews that the people had some traditional ideas of its being borrowed from the *ancient mimes*, who are thus described by Apuleius, “*Mimi centunculo, fuligine faciem obducti.*”

WARBURTON.

69. This comparison might have been borrowed from an ancient bl. let. ballad, entitled, *A Comparison of the Life of Man.*

“I may compare a *man* againe

“Even like unto a *twining vane*,

“That changeth even as doth the wind;

“Indeed so is man’s fickle mind.” STEEVENS.

79. —*press me to death*—] The allusion is to an ancient punishment of our law, called *peine fort et dure*, which

which was formerly inflicted on those persons, who, being indicted, refused to plead. In consequence of their silence, they were pressed to death by an heavy weight laid upon their stomach. This punishment the good sense and humanity of the legislature have within these few years abolished. MALONE.

83. *Which is as bad as die with tickling.*] The author meant that *tickling* should be pronounced as a trisyllable, *tickeling*. So, in Spenser, B. II. Canto 12.

“The while sweet Zephyrus loud *whisteled*

“His treble, a strange kind of harmony;

“Which Gayon’s senses softly *tickeled*,” &c.

MALONE.

99. *—argument—*] This word seems here to signify *discourse*, or, the *powers* of reasoning.

JOHNSON.

107. *She’s lim’d,—*] She is ensnared and entangled as a sparrow with *birdlime*. JOHNSON.

So, in the *Spanish Tragedy*:

“Which sweet conceits are *lim’d* with sly deceits.”

The folio reads———She’s *ta’en*. STEEVENS.

110. *What fire is in mine ears?—*] Alluding to a proverbial saying of the common people, that their ears burn, when others are talking of them.

WARBURTON.

The opinion from whence this proverbial saying is derived, is of great antiquity, being thus mentioned by Pliny: “Moreover is not this an opinion generally received, That when our *ears do glow and tingle*,
some

some there be that in our absence do talke of us.”

Philemon Holland's Translation, B. XXVIII. p. 297,
and *Brown's Vulgar Errors*. REED.

115. *Taming my wild heart to thy loving hand ;*] This image is taken from falconry. She had been charged with being as wild as *haggards of the rock* ; she therefore says, that *wild* as her *heart* is, she will *tame* it to *the hand*. JOHNSON.

124. *Nay, that would be as great a soil in the new gloss of your marriage, as to shew a child his new coat, and forbid him to wear it.*] So, in *Romeo and Juliet* :

“ As is the night before some festival,

“ To an impatient child, that hath new robes,

“ And may not wear them.” STEEVENS,

130. ———*the little hangman dare not shoot at him :*] This character of Cupid came from the *Arcadia* of sir Philip Sidney :

“ Millions of yeares this old drivell Cupid
lives ;

“ While still more wretch, more wicked he doth
prove :

“ ’Till now at length that Jove him office gives,

“ (At Juno's suite who much did Argus love)

“ In this our world a *hangman* for to be

“ Of all those fooles that will have all they
see.” B. II. ch. 14. FARMER.

131. ———*as a bell, and his tongue is the clapper ;*
&c.] A covert allusion to the old proverb :

“ As

“ As the fool thinketh

“ So the bell clinketh.”

STEEVENS.

150. *There is no appearance of fancy, &c.]* Here is a play upon the word *fancy*, which Shakspeare uses for *love*, as well as for *humour*, *caprice*, or *affectation*.

JOHNSON.

154. —*all slops.] Slops* are large loose *breeches* or *trowsers*, worn only by sailors at present. They are mentioned by Jonson, in his *Alchymist*:

“ —————six great slops

“ Bigger than three *Dutch hoys*.”

Again, in *Ram Alley, or Merry Tricks*, 1611:

“ —————three pounds in gold

“ These *slops* contain.”

STEEVENS.

164. —*and the old ornament of his cheek hath already stuff'd tennis-balls.]* So, in *A wonderful, strange, and miraculous astrological Prognostication for this Year of our Lord 1591*; written by Nashe, in ridicule of Richard Harvey: “ —they may sell their haire by the pound to *stuffe tennice balles*.”

STEEVENS.

Again, in *Ram Alley, or Merry Tricks*, 1611.

“ Thy beard shall serve to *stuff* those balls by which I get me heat at Tenice.”

Gentle Craft, 1600.

“ He shave it off, and *stuffe* tenice balles with it.”

HENDERSON.

186. *She shall be buried with her face upwards.]* Thus the whole set of editions; but what, is there any way particular in this? Are not all men and women buried so? Sure, the poet means, in opposition to the

the general rule, and by way of distinction, with her *heels upwards*, or *face downwards*. I have chosen the first reading, because I find it the expression in vogue in our author's time. THEOBALD.

This emendation, which appears to me very specious, is rejected by Dr. Warburton. JOHNSON.

Theobald's conjecture may, however, be supported by a passage in *The Wild Goose Chace* of Beaumont and Fletcher :

“——love cannot starve me :

“ For if I die o'th' first fit, I am unhappy,

“ And worthy to be *buried with my heels upwards*.”

The passage, indeed, may mean only— *She shall be buried in her lover's arms*. So, in *The Winter's Tale* :

“ Flo. What ? like a corse ?

“ Per. No, like a bank for love to lie and play on ;

“ Not like a corse :——or if,——not to be *buried*,

“ *But quick and in my arms*.” STEEVENS.

223. *Leonato's Hero, your Hero, every man's Hero.*] Dryden has transplanted this sarcasm into his *All for Love* :

“ Your Cleopatra ; Dolabella's Cleopatra ; every man's Cleopatra.” STEEVENS.

258. *Well, give them their charge,——*] To charge his fellows, seems to have been a regular part of the duty of the constable of the Watch. So, in *A New Trick to cheat the Devil*, 1639 : “ My watch is set—*charge given*—and all at peace.” Again, in *The Insatiate Countess*, by Marston, 1603 : “ Come on, my hearts ;

hearts; we are the city's security—I'll give you your charge. MALONE.

293. ———*bills be not stolen!*] A *bill* is still carried by the watchmen at Litchfield. It was the old weapon of English infantry, which, says Temple, *gave the most ghastly and deplorable wounds*. It may be called *securis falcata*. JOHNSON.

These weapons are mentioned in Glapthorne's *Wit in a Constable*, 1639:

“ ———Well said, neighbours;

“ You're chatting wisely o'er your *bills* and
lanthorns,

“ As becomes watchmen of discretion.”

Again, in *Arden of Feversham*, 1592:

“ ———the watch

“ Are coming tow'rd our house with glaives and
bills.”

For examples of ancient *bills*, see the print.

STEEVENS.

317. *If you hear a child cry, &c*] It is not impossible but that part of this scene was intended as a burlesque on *The Statute of the Streets*, imprinted by Wolfe, in 1595. Among these I find the following:

22. “ No man shall blowe any horne in the night, within this cittie, or whistle after the houre of nyne of the clock in the night, under the paine of imprisonment.”

23. “ No man shall use to goe with visoures, or disguised by night, under the like paine of imprisonment.”

24. “Made that night-walkers, and evisdroppers, like punishment.”

25. “No hammar-man, as a smith, a pewterer, a founder, and all artificers making great sound, shall not worke after the houre of nyne at night,” &c.

30. “No man shall, after the hour of nyne at night, keepe any rule, whereby any such suddaine outcry be made in the still of the night, as making any affray, or beating his wyfe, or servant, or singing, or revyling in his house, to the disturbaunce of his neighbours, under payne of iiis. iiiid.” &c. &c.

Ben Jonson, however, appears to have ridiculed this scene in the Induction to his *Bartholomew-Fair*:

“And then a substantial *watch* to have stole in upon ’em, and taken them away with *mistaking words*, as the fashion is in the stage practice.” STEEVENS.

369. ——*thou art unconfirm’d*:——] *i. e.* unpractised in the ways of the world. WARBURTON.

387. ——*reechy painting*;——] Is painting stain’d by smoke. So, in *Han’s Beer Pot’s Invisible Comedy*, 1618:

“———he look’d so *reechily*

“Like bacon hanging on the chimney’s roof.”

From Recan, Anglo-Saxon, to *reek*, *fumare*, Lat.

STEEVENS.

388. ——*sometime, like the shaven Hercules, &c.*] *The shaven Hercules*, meant *Hercules when shaved to make him look like a woman*, while he remained in the service of Omphale, his Lydian mistress. STEEVENS.

389.

389. ———*smirch'd*———] *Smirch'd* is soiled, obscured. So, in *As you Like It*, act i. sc. 3.

“And with a kind of umber *smirch* my face.”

STEEVENS.

425. ———*wears a lock*.] So in the *Return from Parnassus*, 1600 :

“He whose thin fire dwells in a smoky rooffe,

“Must take tobacco, and must wear *a lock*.”

See Dr. Warburton's Note, act v. sc. 1. STEEVENS.

426. Contr. *Masters, Masters, &c.*] In former copies :

Contr. *Masters*.

2 Watch. *You'll be made bring Deformed forth, I warrant you.*

Contr. *Masters never speak, we charge you, let us obey you to go with us.*

The regulation which I have made in this last speech, though against the authority of all the printed copies, I flatter myself, carries its proof with it. Conrade and Borachio are not designed to talk absurd nonsense. It is evident, therefore, that Conrade is attempting his own justification ; but is interrupted in it by the impertinence of the men in office. THEOBALD.

441. ———*rabato*———] A neckband ; a ruff. *Rabat*, French.

HANMER.

Rabato, an ornament for the neck, a collar-band, or kind of ruff. Fr. *Rabat*. Menage saith it comes from *rabattre* to put back, because it was at first nothing but the collar of the shirt or shift turn'd back towards the shoulders.

HAWKINS.

This article of dress is frequently mentioned by our ancient comick writers.

So, in the comedy of *Law Tricks*, &c. 1608:

“ Broke broad jests upon her narrow heel,

“ Pok’d her *rabatos*, and survey’d her *steel*.”

Again, in Decker’s *Satiromastix*, 1602:—“ He would persuade me that love was a *rabato*, and his reason was, that a *rabato* was worn out with pinning,” &c.

Again, in Decker’s *Untrussing the Humourous Poet*: What a miserable thing it is to be a noble bride! There’s such delays in rising, in fitting gowns, in pinning *rebatoes*, in *poaking*,” &c.

The first and last of these passages will likewise serve for an additional explanation of the *poking-sticks of steel*, mentioned by Autolycus in the *Winter’s Tale*.

STEEVENS.

479. ———*Light o’love*; ———] This tune is mentioned in Beaumont and Fletcher’s *Two Noble Kinsmen*. The gaoler’s daughter, speaking of a horse, says,

“ He gallops to the tune of *Light o’love*.”

It is mentioned again in the *Two gentlemen of Verona*,

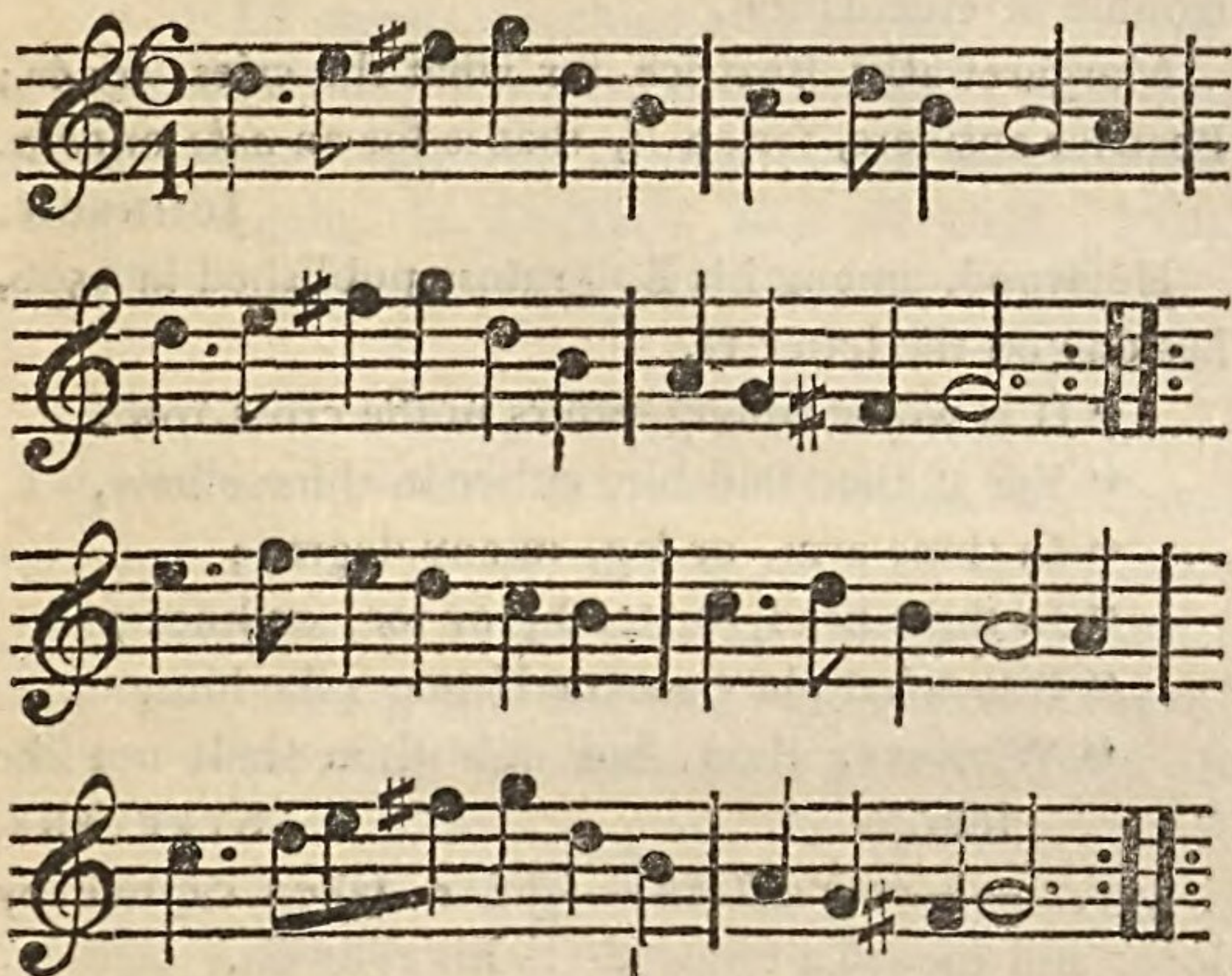
“ Best sing it to the tune of *Light o’love*.”

And in the *Noble gentleman* of Beaumont and Fletcher.

STEEVENS.

Light

Light o'love.] This is the name of an old dance tune which has occurred already in the *Two Gentlemen of Verona*: I have lately recovered it from an ancient MS. and it is as follows :



SIR JOHN HAWKINS.

484. —no barns.] A quibble between *barns*, repositories of corn, and *bairns*, the old word for children.

JOHNSON.

So, in the *Winter's Tale*: "Mercy on us, a *barn*! a very pretty *barn*!"

STEEVENS.

489. *Hey ho!*

Marg. For a *hawk*, a *horse*, or a husband?] "*Heigh ho for a husband*, or the willing maid's wants made

Ei ij

known,"

known," is the title of an old ballad in the Pepysian Collection, in Magdalen-College, Cambridge.

MALONE.

491. *For the letter that begins them all, H.*] This is a poor jest, somewhat obscured, and not worth the trouble of elucidation.

Margaret asks Beatrice for what she cries, *hey ho*; Beatrice answers, for an *H*, that is for an *ache* or *pain*.

JOHNSON.

Heywood, among his Epigrams, published in 1566, has one on the letter H,

"H is worse among letters in the cross-row :

"For if thou find him either in thine elbow,

"In thine arm, or leg, in any degree ;

"In thine head, or teeth, or toe, or knee ;

"Into what place soever H may pike him,

"Wherever thou find *ache* thou shalt not like him."

STEEVENS.

492. ————*turn'd Turk*———] *i. e.* taken captive by love, and turned a renegado to his religion.

WARBURTON.

This interpretation is somewhat far-fetched, yet, perhaps, it is right.

JOHNSON.

Hamlet uses the same expression, and talks of his *fortune's turning Turk*. To *turn Turk* was a common phrase for a change of condition or opinion. So, in *The Honest Whore*, by Decker, 1616 :

"If you *turn Turk* again," &c.

STEEVENS.

513. *some moral*———] That is, some secret meaning, like the *moral* of a fable.

JOHNSON.

A moral

A *moral* is the same as a *morality*, one of the earliest kinds of our dramatick performances. So, in Greene's *Groatsworth of Wit*, 1621: "—It was I that penned the *Moral of Man's Wit*, the *Dialogue of Dives*," &c.

"The people make no estimation

"Of *morals*, teaching education."

A player, on this occasion, is the speaker, and these performances were full of double meanings and conceits. Again, in Decker's *Guls Hornbook*, 1609: "—bee it pastoral or comedy, *moral* or tragedy.—"

STEEVENS.

524. —[*he eats his meat without grudging*:—] I do not see how this is a proof of Benedick's change of mind. It would afford more proof of amorousness to say, *he eats not his meat without grudging*; but it is impossible to fix the meaning of proverbial expressions: perhaps, *to eat meat without grudging*, was the same as, *to do as others do*; and the meaning is, *he is content to live by eating like other mortals, and will be content, notwithstanding his boasts, like other mortals, to have a wife*.

JOHNSON.

547. —[*honest as the skin between his brows*.] This is a proverbial expression.

STEEVENS.

So, in Gammer Gurton's *Needle*, 1575:

"I am as true, I would thou knew, as *skin betwene thy brows*."

REED.

548. —[*I am as honest as any man living, that is an old man, and no honestier than I*.] There is much humour, and extreme good sense under the covering of this blundering expression. It is a sly insinuation, that

that length of years, and the being much *hacknied* in the ways of men, as Shakspeare expresses it, take off the gloss of virtue, and bring much defilement on the manners. For, as a great wit says, *Youth is the season of virtue: corruptions grow with years, and I believe the oldest rogue in England is the greatest.* WARBURTON.

Much of this is true, but I believe Shakspeare did not intend to bestow all this reflection on the speaker. JOHNSON.

551. —palabras,—] So, in the *Taming the Shrew*, the Tinker says, *pocas pallabras*, i. e. few words. A scrap of Spanish, which might once have been current among the vulgar. STEEVENS.

It occurs likewise in the *Spanish Tragedy*:

“*Pocas Palabras, milde as the lambe.*”

HENLEY.

570. *It is a world to see!*] i. e. it is wonderful to see. So, in *All for Money*, an old morality, 1594: “*It is a world to see how greedy they be of money.*” The same phrase often occurs, with the same meaning, in Holinshed. STEEVENS.

571. —well, God’s a good man;] So, in the old Morality, or Interlude of *Lusty Juventus*, 1561, and again, in *A mery Geste of Robin Hoode*, bl. let. no date. STEEVENS.

572. —an two men ride, &c.] This is not out of place, or without meaning. Dogberry, in his vanity of superior parts, apologizing for his neighbour, observes, that *of two men on an horse, one must ride behind.*

The

The *first* place of rank or understanding can belong but to *one*, and that happy *one* ought not to despise his inferior.

JOHNSON.

Shakspeare might have caught this idea from the common seal of the Knight's Templars; the device of which was *two riding upon one horse*. An engraving of the seal is preserved at the end of Matt. Paris Hist. Ang. 1640.

STEEVENS.

ACT IV.

Line 22. *SOME be of laughing,—*] This is a quotation from the *Accidence*.

JOHNSON.

41. ————*luxurious bed*: That is, *lascivious*. *Luxury* is the confessor's term for unlawful pleasures of the sex.

JOHNSON.

So, in *K. Lear*:

“To't *luxury*, pell mell, for I lack soldiers.”

STEEVENS.

Again, in *Life and Death of Edward II.* p. 129.

“*Luxurious* Queene this is thy foule desire.”

REED.

54. ————*word too large*;] So he uses *large jests* in this play, for *licentious*, not *restrained within due bounds*.

JOHNSON.

58. ————*I will write against it*:] So, in *Cymbeline*, Posthumus speaking of women, says,

“I'll

“ I’ll write against them,

“ Detest them, curse them.” STEEVENS.

60. ———chaste as the bud———] Before the
air has tasted its sweetness. JOHNSON.

78. ———kindly power] That is, *natural power*.
Kind is nature. JOHNSON.

97. ———liberal villain,] *Liberal* here, as in many
places of these plays, means, *frank beyond honesty or*
decency. *Free of tongue*. Dr. Warburton unnecessa-
rily reads, *illiberal*. JOHNSON.

So, in the *Fair Maid of Bristow*, 1605 :

“ But Vallinger, most like a *liberal* villain,

“ Did give her scandalous ignoble terms.”

Again, in *The Captain*, by Beaumont and Fletcher :

“ And give allowance to your *liberal* jests

“ Upon his person.” STEEVENS.

This sense of the word *liberal* is not peculiar to
Shakspeare. John Taylor, in his *Suite concerning*
Players, complains of the “ many aspersions very
liberally, unmannerly, and ingratefully bestowed upon
him.” FARMER.

105. ———What a Hero hadst thou been] I am
afraid here is intended a poor conceit upon the word
Hero. JOHNSON.

111. ———conjecture———] Conjecture is here used
for suspicion. MALONE.

114. Hath no man’s dagger here a point for me ?]

“ A thousand daggers, all in honest hands !

“ And have not I a friend to stick one here ?”

Venice Preserv’d.

STEEVENS.

130. *The story that is printed in her blood?*] That is, *the story which her blushes discover to be true.* JOHNSON.

135. ———Griev'd I, I had but one?

Chid I for that at frugal nature's frame?

O, one too much by thee!——] Frame is contrivance, order, disposition of things. So, in the *Death of Robert Earl of Huntington, 1603:*

“And therefore seek to set each thing in *frame*.”

Again, in Holinshed's *Chronicle*, p. 555. “—there was no man that studied to bring the unrulie to *frame*.”

Again, in Daniel's *Verses on Montaigne:*

“———extracts of men,

“Though in a troubled *frame* confusedly set.”

Again, in *Much Ado about Nothing:*

“Whose spirits toil in *frame* of villanies.”

STEEVENS.

144. *But mine, and mine I lov'd, and mine I prais'd,
And mine that I was proud on;——]* The

speaker utters his emotion abruptly, *But mine, and mine that I lov'd, &c.* by an ellipsis frequent, perhaps too frequent, both in verse and prose.

JOHNSON.

186. Friar. *Lady, what man is he you are accus'd of?*] The friar had just before boasted his great skill in fishing out the truth. And, indeed, he appears by this question to be no fool. He was by all the while at the accusation, and heard no names mentioned. Why then should he ask her what man she was accused of? But in this lay the subtilty of his examination.

nation. For, had Hero been guilty, it was very probable that in that hurry and confusion of spirits into which the terrible insult of her lover had thrown her, she would never have observed that the man's name was not mentioned; and so, on this question, have betrayed herself by naming the person she was conscious of an affair with. The friar observed this, and so concluded, that were she guilty, she would probably fall into the trap he laid for her.—I only take notice of this, to shew how admirably well Shakspeare knew how to sustain his characters.

WARBURTON.

196. ———bent of honour;] *Bent* is used by our author for the utmost degree of any passion, or mental quality. In this play before, Benedick says of Beatrice, *her affection has its full bent*. The expression is derived from archery; the bow has its *bent*, when it is drawn as far as it can be.

JOHNSON.

213. *Your daughter here the princes left for dead;*]
In former copies,

Your daughter here the princess left for dead;
But how comes Hero to start up a princess here? We have no intimation of her father being a prince; and this is the first and only time she is complimented with this dignity. The remotion of a single letter, and of the parenthesis, will bring her to her own rank, and the place to its true meaning:

Your daughter here the princes left for dead:
i. e. Don Pedro, prince of Arragon; and his bastard brother, who is likewise called a prince. THEOBALD.

216. ———*ostentation*;] Show, appearance.

JOHNSON.

231. ———*we rack the value*;———] *i. e.* We exaggerate the value. The allusion is to *rack-rents*. The same kind of thought occurs in *Antony and Cleopatra* :

“What our contempts do often hurl from us,

“We wish it ours again.”

STEEVENS.

The following passage in the *Widow's Tears*, by Chapman, 1612, strengthens Mr. Steevens's interpretation :

“One joint of him I lost, was much more worth

“Than the *rackt* value of thy entire body.”

MALONE.

262. *The smallest twine may lead me.*] This is one of our author's observations upon life. Men overpowered with distress, eagerly listen to the first offers of relief, close with every scheme, and believe every promise. He that has no longer any confidence in himself, is glad to repose his trust in any other that will undertake to guide him.

JOHNSON.

267. *Manent Benedick and Beatrice.*] The poet, in my opinion, has shewn a great deal of address in this scene. Beatrice here engages her lover to revenge the injury done her cousin Hero : and without this very natural incident, considering the character of Beatrice, and that the story of her passion for Benedick was all a fable, she could never have been easily or naturally brought to confess she loved him, notwithstanding all the foregoing preparation. And yet,

F

on

on this confession, in this very place, depended the whole success of the plot upon her and Benedick. For had she not owned her love here, they must have soon found out the trick, and then the design of bringing them together had been defeated; and she would never have owned a passion she had been only tricked into, had not her desire of revenging her cousin's wrong made her drop her capricious humour at once.

WARBURTON.

304. *I am gone, though I am here;—*] *i. e.* I am out of your mind already, though I remain here in person before you.

STEEVENS.

312. *—in the height a villain,—*] So in *Hen. VIII.*
“He's traitor to the *height*.”

STEEVENS.

326. *—and counties!—*] *County* was the ancient general term for a *nobleman*. See a note on the *County Paris* in *Romeo and Juliet*.

STEEVENS.

327. *—a goodly count-comfect;—*] *i. e.* a specious nobleman made out of sugar.

STEEVENS.

331. *—and men are only turned into tongue, and trim ones too:]* The construction of the sentence is— not only men but trim ones, are turned into tongue, *i. e.* not only common but clever men, &c.

STEEVENS.

348. *Scene II.]* The persons, throughout this scene, have been strangely confounded in the modern editions. The first error has been the introduction of a *Town-Clerk*, who is, indeed, mentioned in the stage-direction, prefixed to this scene in the old editions (*Enter the Constables, Borachio, and the Town-Clerke in gownes*),

gownes), but no where else; nor is there a single speech ascribed to him in those editions. The part, which he might reasonably have been expected to take upon this occasion, is performed by *the Sexton*; who assists at, or rather directs, the examinations; sets them down in writing, and reports them to Leonato. It is probable, therefore, I think, that *the Sexton* has been styled *the Town-Clerk*, in the stage-direction above mentioned, from his doing the duty of such an officer. But the editors, having brought *both Sexton and Town-Clerk* upon the stage, were unwilling, as it seems, that the latter should be a mute personage; and therefore they have put into his mouth *almost all the absurdities* which the poet certainly intended for his ignorant constable. To rectify this confusion, little more is necessary than to go back to the old editions, remembering that the names of *Kempe* and *Cowley*, two celebrated actors of the time, are put in this scene for the names of the persons represented; viz. *Kempe* for *Dogberry*, and *Cowley* for *Verges*.

TYRWHITT.

I have followed Mr. Tyrwhitt's regulation, which is undoubtedly just; but have left Mr. Theobald's notes as I found them.

STEEVENS.

365. Both. *Yea, sir, we hope.*

To. Cl. *Write down—that they hope they serve God:—and write God first; for God defend but God should go before such villains!—*] This short passage, which is truly humorous and in character, I have added from the old quarto. Besides, it supplies a defect: for

F i j

with-

without it, the Town-Clerk asks a question of the prisoners, and goes on without staying for any answer to it.

THEOBALD.

The omission of this passage, since the edition of 1600, may be accounted for from the stat. 3 Jac. I. c. 21. the sacred name being jestingly used four times in one line.

BLACKSTONE.

378. *'Fore God, they are both in a tale:]* This is an admirable stroke of humour: *Dogberry* says of the prisoners that they are false knaves, and from that denial of the charge, which one in his wits could not be supposed to make, he infers a communion of counsels, and records it in the examination as an evidence of their guilt.

SIR J. HAWKINS.

If the learned annotator will amend his comment by omitting the word *guilt*, and inserting the word *innocency*, it will (except as to the supposed inference of a communication of counsels, which should likewise be omitted or corrected) be a just and pertinent remark.

REMARKS.

384. To. Cl. *Yea, marry, that's the easiest way:—Let the watch come forth:]* This *easiest*, is a sophistication of our modern editors, who were at a loss to make out the corrupted reading of the old copies. The quarto in 1600, and the first and second editions in folio, all concur in reading; *Yea, marry, that's the efstest way, &c.* A letter happened to slip out at press in the first edition; and 'twas too hard a task for the subsequent editors to put it in, or guess at the word under this accidental depravation. There is no doubt
but

but the author wrote, as I have restor'd the text;
Yea, marry, that's the deffest way, &c. i. e. the
readiest, most commodious way. THEOBALD.

Mr. Theobald might have recollected the word
deftly in *Macbeth*:

“Thyself and office *deftly* show.”

Shakspeare, I suppose, design'd Dogberry to corrupt
 this word as well as many others. STEEVENS.

ACT V.

Line 16. *I*F such a one will smile and stroke his beard;
 In sorrow wag! cry hem, when he should groan;
And and in, hastily or indistinctly pronounced, might
 easily have been confounded, supposing (what there
 is great reason to believe) that these plays were copied
 for the press by the ear.

By this reading a clear sense is given, and the latter
 part of the line is a paraphrase on the former.

To *cry hem* was, as appears from the passage cited by
 Mr. Tyrwhitt, a mark of festivity. So also from
Love's Cruelty, a tragedy by Shirley, 1640:

“Cannot he *laugh* and *hem* and kiss his bride,

“But he must send me word?”

Again, in *The Second Part of Henry IV.*

“We have heard the bells chime at midnight—
 That we have, that we have;—our watch-word was,
hem, boys.”

On the other hand, *to cry woe*, was used to denote grief.

Thus, in the *Winter's Tale* :

“——but the last, O Lords,

“When I have said, *cry woe*.”

With respect to the word *wag*, the using it as a verb, in the sense of *to play the wag*, is entirely in Shakspeare's manner. There is scarcely one of his plays in which we do not find substantives used as verbs. Thus we meet—to testimony, to boy, to couch, to grave, to bench, to voice, to paper, to page, to dram, to stage, to fever, to fool, to palate, to mountebank, to god, to virgin, to passion, to monster, to history, to fable, to wall, to period, to spaniel, to stranger, &c. &c. MALONE.

I think our author would hardly have used *wag*, a verb in the sense recommended, lest his present sentiment should have been liable to misapprehension, he having employed the same verb, with its common signification, in many other places. STEEVENS.

Here is a manifest corruption. The tenour of the context is undoubtedly this : “If a man in such melancholy circumstances will smile, stroke his beard with great complacency, and in the very depth of affliction cheerfully cry *hem* when he should groan,” &c. I, therefore, with the least departure from the old copies, and in entire conformity to the acknowledged and obvious sense of the passage, venture to correct thus :

If

If such a one will smile and stroke his beard,

And *sorrowing* cry hem, when he should groan.

Sorrowing, to say no more, was a participle extremely common in our author's age. Rowe's emendation of this place is equally without meaning and without authority. *Sorrowing* was here, perhaps, originally written *Sorrowinge*, according to the old manner of spelling; which brings the correction I have proposed still nearer to the letters of the text in early editions.

WARTON.

To cry, *care away!* was once an expression of triumph. So, in *Acolastus*, a comedy, 1529: "I may nowe say, *Care awaye!*" Again, *ibid.* "Nowe grievous *sorrowe and care away!*"

Sorrow wagge! may be such another phrase of exultation.

What will be said of the conceit I shall now offer, I know not; let it, however, take its chance. We might read,

If such a one will smile, and stroke his beard,

And, *sorry wag!* cry hem! when he should groan.—

i. e. *unfeeling humourist!* to employ a note of festivity, when his sighs ought to express concern. Both the words I would introduce, are used by Shakspeare. Falstaff calls the prince, *sweet wag!* and the epithet *sorry* is applied, even at this time, to denote any moderate deviation from propriety or morality; as, for instance, a *sorry fellow*. *Othello* speaks of a salt and *sorry* rheum. The prince, in the *First Part of K. Henry IV.*

act

act ii. sc. 4. says “—they cry, *hem*! and bid you play it off.” This sufficiently proves the exclamation to have been of a comick turn. STEEVENS.

That all the conjectures on this difficult passage may be collected together, Mr. Reed adds that of the author of THE REMARKS, who proposes to read :

And, *sorrow waggery*, hem, when he should groan.

i. e. sorrow becoming waggery; or, converting sorrow into waggery, hem. To this he subjoins: “I believe this will be at least as unsatisfactory as any of the preceding, and I confess that none of them bring conviction to my mind. Against such as depend on an alteration of the text, I acknowledge myself prejudiced, being convinced, from a review of the conjectures of former criticks, on passages once as little understood as the present, but now clearly established, without varying from the old copies, that innovations are seldom necessary. An explanation, I think, is only wanted, and the following is offered with much diffidence. I would read :

And *sorrow wag*; cry *hem*! when he should groan,

i. e. sorrow wag (*dismiss, shake off*), cry hem! (*use a note of festivity*) when he should groan. The difficulty seems to be only in the word *wag*, which may, without much violence, be presumed to be used in the sense I have affixed to it, by a writer of such licence as our author. That it had not a ludicrous meaning formerly, may be proved from its frequent occurrence in

in the translation of the scriptures. See particularly St. Matthew, ch. xxvii. ver. 39. and other places might be pointed out. I take this opportunity to observe, that the various and discordant opinions about this passage, should teach both the present and future race of commentators, to be less dogmatical than we frequently find them on a subject wherein there is so little certainty as that of conjectural criticism."

I believe nothing more is requisite to the recovery of the right reading, than a correction of the old punctuation :

And, *sorrow wagge!* cry ;—hem, when he should
groan ;— HENLEY.

18. ————*make misfortune drunk*

With candle-wasters ;] This may mean, either wash away his sorrow among those who sit up all night to drink, and in that sense may be styled *wasters of candles* ; or overpower his misfortunes by swallowing flap-dragons in his glass, which are described by Falstaff as made of *candles' ends*. STEEVENS.

This is a very difficult passage, and hath not, I think, been satisfactorily cleared up. The explanation I shall offer will give, I believe, as little satisfaction ; but I will, however, venture it. *Candle-wasters* is a term of contempt for scholars: thus Jonson, in *Cynthia's Revels*, act iii. sc. 2. "spoiled by a whoreson book-worm, a *candle-waster*." In the *Antiquary*, act iii. is a like term of ridicule: "He should more catch your delicate court-ear, than all your head-scratchers, thumb-biters, *lamp-wasters* of them all."

all." The sense then, which I would assign to Shakspeare, is this: "If such a one will patch grief with proverbs—case or cover the wounds of his grief with proverbial sayings—make misfortune drunk with *candle-wasters*—stupify misfortune, or render himself insensible to the strokes of it, by the conversation or lucubrations of scholars; the production of the lamp, but not fitted to human nature. *Patch*, in the sense of mending a defect or breach, occurs in Hamlet, act v. scene 1.

"O, that that earth, which kept the world in
awe,

"Should *patch* a wall, to expel the winter's flaw."

WHALLEY.

33. —*than advertisement.*] That is, *than admonition*, *than moral instruction.* JOHNSON.

38. *However they have writ the style of gods,*] *Sapiens ille cum Diis ex pare vivit.* Senec. Ep. 59. *Jupiter quo antecedit virum bonum? diutius bonus est. Sapiens nihilo se minoris æstimat.—Deus non vincit sapientem felicitate.* Ep. 73. WARBURTON.

By the *style of gods*, is meant an exalted language; such as we may suppose would be written by beings superior to human calamities, and therefore regarding them with neglect and coldness.

Beaumont and Fletcher have the same expression in the first of their *Four Plays in One*:

"Athens doth make women philosophers,

"And sure their children chat *the talk of gods.*"

STEEVENS.

39. *And made a pish at chance and sufferance.*] Alludes to the famous *apathy* of the stoles.

WARBURTON.

The old copies read *push*. Mr. Pope, I believe made the change. MALONE.

85. *Canst thou so daffe me?—————*] To *daffe* and *doffe* are synonymous terms, that mean, to *put off*: which is the very sense required here, and what Leonato would reply upon Claudio's saying, he would have nothing to do with him. THEOBALD.

Theobald has well interpreted the word. Shakspeare uses it more than once:

“The nimble footed mad-cap prince of Wales,

“And his comrades that *daff'd* the world aside.”

Again, “—I would have *daff'd* other respects,” &c.

Again, in the *Lover's Complaint*:

“There my white stole of chastity I *daff'd*.”

It is perhaps of Scottish origin, as I find it in *Ane verie excellent and delectabill Treatise intituled PHILOTUS*, &c. Edinburgh, 1603:

“Their *daffing* does us so undo.” STEEVENS.

87. Ant. *He shall kill two of us, &c.*] This brother Anthony is the truest picture imaginable of human nature. He had assumed the character of a sage to comfort his brother, o'erwhelmed with grief for his only daughter's affront and dishonour; and had severely reproved him for not commanding his passion better on so trying an occasion. Yet, immediately after this, no sooner does he begin to suspect that his *age* and *valour* are slighted, but he falls into the most intemperate

intemperate fit of rage himself: and all he can do or say is not of power to pacify him. This is copying nature with a penetration and exactness of judgment peculiar to Shakspeare. As to the expression, too, of his passion, nothing can be more highly painted.

WARBURTON.

102. *Scambling*,—] i. e. *scrambling*. The word is more than once used by Shakspeare. See Dr. Percy's note on the first speech of the play of *K. Henry V.* and likewise the Scots proverb, "It is well ken'd your father's son was never a *scambler*." A *scambler*, in its literal sense, is one who goes about among his friends to get a dinner; by the Irish call'd a *cosherer*.

STEEVENS.

111. ———*we will not wake your patience.*] This conveys a sentiment that the speaker would by no means have implied. That the patience of the two old men was not exercised, but asleep, which upbraids them for insensibility under their wrong. Shakspeare must have wrote,

—————*we will not wrack*—————

i. e. destroy your patience by tantalizing you.

WARBURTON.

This emendation is very specious, and perhaps is right; yet the present reading may admit a congruous meaning with less difficulty than many other of Shakspeare's expressions.

The old men have been both very angry and outrageous; the prince tells them that he and Claudio *will not wake their patience*; will not any longer force them
to

to *endure* the presence of those whom, though they look on them as enemies, they cannot resist.

JOHNSON.

Wake, I believe, is the original word. The ferocity of wild beasts is overcome by not suffering them to sleep. *We will not wake your patience*, therefore means, we will forbear any further provocation.

HENLEY.

151. *Nay, then give him another staff, &c.*] An allusion to *tilting*. See note, *As You Like It*, act iii. sc. 4.

WARBURTON.

155. —to turn his girdle.] We have a proverbial speech, *If he be angry, let him turn the buckle of his girdle*. But I do not know its original or meaning.

JOHNSON.

A corresponding expression is used to this day in Ireland—*If he be angry, let him tie up his brogues*. Neither proverb, I believe, has any other meaning than this: If he is in a bad humour, let him employ himself till he is in a better.

Dr. Farmer furnishes me with an instance of this proverbial expression as used by Claudio, from Winwood's Memorials, fol. edit. 1725, Vol. I. p. 453. See letter from *Winwood* to *Cecyll*, from Paris, 1602, about an affront he received there from an *Englishman*: "I said what I spake was not to make him angry. He replied, if I were angry, *I might turn the buckle of my girdle* behind me." So likewise Cowley, *On the Government of Oliver Cromwell*: "—The next month he swears by the living God, that he will turn them out of doors, and he does so in his princely way

of threatening, bidding them, “*turne the buckles of their girdles behind them.*” STEEVENS.

A writer in the *Gentleman's Mag.* 1783, says, large belts were worn with the buckle before, but in wrestling the buckle was turned behind, to give the adversary a fair grasp at the belt; therefore turning the buckle behind was a challenge. REED.

167. ———*bid*——] i. e. *asked*. Thus in *Titus Andronicus*, act i. sc. 2.

“I am not *bid* to wait upon this bride.”——
And in the *New Testament*:

“——they that were *bidden* were not worthy.”

* * *

169. *Shall I not find a woodcock too?*] A woodcock was a proverbial term for a foolish fellow. So in the *London Prodigal*, a comedy, 1605: “*Woodcock o' my side!*” The same words also occur in *Law Tricks*, a comedy, by John Day, 1608. MALONE.

177. ———*a wise gentleman*;] This jest depending on the colloquial use of words is now obscure; perhaps we should read, *a wise gentleman*, or *a man wise enough to be a coward*. Perhaps *wise gentleman* was in that age used ironically, and always stood for *silly fellow*. JOHNSON.

210. *What a pretty thing man is, when he goes in his doublet and hose, and leaves off his wit!*] It was esteemed a mark of levity and want of becoming gravity, at that time, *to go in the doublet and hose, and leave off the cloak*, to which this well-turned expression alludes: The thought is, that love makes a man as ridiculous,
3 and

and exposes him as naked, as being in the doublet and hose without a cloak. WARBURTON.

214. *But, soft you, let be;—*] The first folio reads :

But soft you; let *me* be; pluck, &c.

The second folio reads :

But soft you let *me* see; pluck up, &c.

which is, I believe, the true reading. MALONE.

Let be, is the true reading. It means, *let things remain as they are*. I have heard the phrase used by Dr. Johnson himself. STEEVENS.

The same expression occurs in Matt. xxvii. 49.

HENLEY.

So, in *Henry VIII.* act i. sc. 1.

Again, *Winter's Tale*, act v. sc. 3. REED.

235. *—one meaning well suited.*] That is, *one meaning is put into many different dresses*; the prince having asked the same question in four modes of speech. JOHNSON.

301. *And she alone is heir to both of us;*] Shakspeare seems to have forgot what he had made Leonato say, in the fifth scene of the first act to Antonio, *How now, brother; where is my cousin your son? hath he provided the musick?* ANONYMOUS.

311. *Who, I believe, was pack'd in all this wrong,*] *i. e.* combined; an accomplice. So, in lord Bacon's Works, Vol. iv. p. 269. edit. 1740. "If the issue shall be this, that whatever shall be done for him, shall be thought to be done by a number of persons that shall be laboured and *packed*——." MALONE.

So, in *King Lear* :

“—snuffs and *packings* of the dukes.”

STEEVENS.

355. *To have no man come over me? why, shall I always keep below stairs?*] So, in Marston's *Insatiate Countess*, 1603 :

“Alas! when we are once o'th falling hand,

“A man may easily *come over us*.” COLLINS.

363. *I give thee the bucklers.*] I suppose that *to give the bucklers* is, *to yield*, or *to lay by all thoughts of defence*, so *clypeum abjicere*. The rest deserves no comment.

JOHNSON.

Greene, in his *Second Part of Coney Catching*, 1592, uses the same expression :—“At this his master laught, and was glad, for further advantage, to *yield the bucklers* to his prentise.”

Again, in *A Woman never Vex'd*, a comedy by Rowley, 1632 :

“——into whose hands she thrusts the weapons first, let him *take up the bucklers*.”

Again, in Decker's *Satiromastix* :

“Charge one of them to *take up the bucklers*

“Against that hair-monger Horace.”

Again, in Chapman's *May-Day*, 1611 :

“And now I lay *the bucklers* at your feet.”

Again, in *Every Woman in her Humour*, 1609 :

“—if you lay down *the bucklers*, you lose the victory.”

Again, in P. Holland's translation of Pliny's *Nat. Hist.* B. X. c. 21. “—it goeth against his stomach
(the

(the cock's) to yeeld the gantlet and *give the bucklers.*"

STEEVENS.

422. ———*in the time of good neighbours:] i. e.* When men were not envious, but every one gave another his due. The reply is extremely humorous.

WARBURTON.

427. Question?—*Why, an hour, &c.] i. e.* What a question's there, or what a foolish question do you ask?

WARBURTON.

The phrase occurs frequently in Shakspeare, and means no more than—you ask a question, or that is the question.

REMARKS.

451. *Done to death*——] This obsolete phrase occurs frequently in our ancient writers.——Thus, in Marlow's *Lust's Dominions*, 1657:

“His mother's hand shall stop thy breath,

“Thinking her own son is *done to death.*”

MALONE.

461. *Those that slew thy virgin knight;]* Knight, in its original signification, means *follower* or *pupil*, and in this sense may be feminine. Helena, in *All's Well that Ends Well*, uses *knight* in the same signification.

JOHNSON.

Virgin *knight* is virgin hero. In the times of chivalry, a *virgin knight* was one who had as yet achieved no adventure. Hero had as yet achieved no matrimonial one. It may be added, that a *virgin knight* wore no device on his shield, having no right to any till he had deserved it.

So,

So, in the *History of Clyomon, Knight of the Golden Shield*, &c. 1599:

“Then as thou seem’st in thy attire a *virgin knight* to be,

“Take thou this *shield* likewise of *white*,” &c.

It appears, however, from several passages in Spenser’s *Faery Queen*, B. I. c. 7. that an *ideal order* of this name was supposed, as a compliment to queen Elizabeth’s virginity:

“Of doughtie knights whom faery land did raise

“That noble order hight of *maidenhead*.”

Again, B. II. c. 2.

“Order of *maidenhead* the most renown’d.”

Again, B. II. c. 9.

“And numbred be mongst knights of *maidenhead*.”

On the books of the Stationers-Company, in the year 1594, is entered, “——Pheander the *mayden knight*.”

STEEVENS.

608. ——no staff more reverend than one tipt with horn.] This passage may admit of some explanation that I am unable to furnish. By accident I lost several instances I had collected for the purpose of throwing light on it. The following, however, may assist the future commentator.

MS. Sloan, 1691,

“That a fellow may wage battaile, with th’ order thereof.”

“——by order of the lawe both the parties must at their own charge be armed withoute any yron or long armoure, and their heades bare and bare-headed and bare-

bare-footed, every one of them having a baston *horned* at ech ende of one length," &c. STEEVENS.

So, in *Britton, Pleas of the Crown.* c. xxii. s. 18.—
 "Next let them go to combat armed without iron and without linen armour, their heads uncovered and their hands naked and on foot, with *two bastons tipped with horn* of equal length, and each of them a target of four corners, without any other armour, whereby any of them may annoy the other ; and if either of them have any other weapon concealed about him, and therewith annoy his adversary, let it be done as shall be mentioned amongst combats in a plea of land."

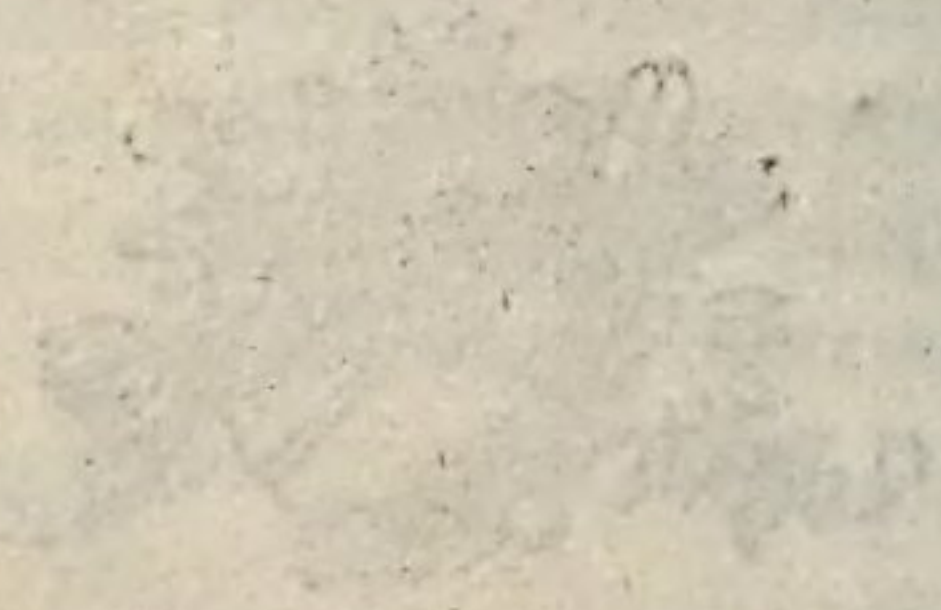
REED.

THE END.



...the ... every one of them ...
...of one ...
...is ...
...to ...
...the ...
...of ...
...without ...
...the ...
...of ...
...of ...
...the ...
...the ...
...the ...
...the ...
...the ...

Read



...faded, every one of them having a broken heart
at the side of one's heart, &c.
...in the same way, the same is the case.
...let them go to fight armed without any
...than among them, the best of them and
...and on that, with the same
...of equal length, and each of them a larger
...without any other...
...may of them may annoy the other; and if either of
...any other way, or about him, and
...his adversary, let it be done as shall
be mentioned amongst others in a place of law.

Read.

THE END.

Annotations upon Cymbeline and Much ado about nothing

London 1787

Coburg, Landesbibliothek -- C II 7/22#1

urn:nbn:de:bvb:12-bsb11919428-9